



LONDON: AUGUST, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,

DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

VII.

CHESTER IN THE CIVIL WARS.

Aspect of Chester during the Civil Wars—The Walls and Gates—The Streets—The "Rows"—Visit of James I.—First Visit of Charles I.—Siege of the City—Second Visit of the King—Surrender of the City—The City Sword and Mace.

IN a series of twelve papers on the river Dee, two are not a disproportionate share to assign to the City of Chester; and, if distinct periods of English history are to be carefully chosen for those two papers, they clearly ought to be the early part of the Feudal age and the time of the Wars of the Commonwealth. The former subject having been disposed of, though far too slightly, in the last chapter, we turn now to similar treatment of the latter. In regard to this, as in regard to the other, Chester went through a very exciting and stirring experience, and has retained many visible memorials.

In this case, as in the former, the interest of the matter with which we have to deal is partly military and partly ecclesiastical. In the present paper, however, we will look rather at the municipal side of our subject; and our best course, in the first place, will be to take a glance at the aspect of the city at the time when King Charles I. quarrelled decisively with his Parliament.

The general enclosure of the Walls was just what it had been in the time of William the Conqueror, and, indeed, just what it is now; and the citizens in the early part of the sixteenth century walked, as we walk, on summer evenings, and looked at the boats on the still water of the river, above the place where it breaks over the broad "causeway" and takes its course along a lower level towards the sea. The houses were more restricted within this enclosure than at present; but still there were considerable suburbs on opposite sides of the river, at Boughton and at Handbridge, as we shall have occasion to see presently, when we come to attend to the circumstances of the siege of Chester. The masonry of the walls,

and especially the towers, had been chiefly constructed in the Edwardian period. Connected with the Gates of the city, at the time of which we are now thinking, were structures of varied and expressive forms, the utter demolition of which is deeply to be regretted. As the Dee is our subject, it is worth our while to refer to the two gates, by which it was approached. That which opened at the lower end of Bridge Street upon the mediæval bridge, which fortunately still remains, was distinguished by a very tall tower. The descent of Watergate Street, at right angles to Bridge Street, led to the Dee at another point

of its broad, sweeping course. Of the actual form of the gate there is less to be recorded; but a little beyond this spot the Water Tower (sometimes called the New Tower), remains at the north-western angle of the city, so as to show us very vividly what the general aspect was of this part of the walls in the time of Charles I. Probably the Dee wandered very freely, at high water, close under the walls of this tower, which still exhibits iron staples, showing that ships were anciently moored at the place. It would be a mistake, however, to suppose that this could have been the case during the Civil Wars. Fuller,



Cathedral Tower, from St. John's Street.

who wrote at the time of the Restoration, says, on taking his leave of "this ancient and honourable city," that the worst he can wish it is this, that the distance between Dee and the New Tower may be made up, all obstructions being removed which cause or occasion the same—"that the rings on the New Tower (now only for sight) may be restored to the service for which they were first intended, to fasten vessels thereunto—that vessels on that river (lately degenerated from ships into barks) may grow up again to their former strength and stature."

Turning now from the outside of the walls to the inside, we must remember that the four Roman Streets, intersecting one another at right angles, have always been the fea-

tures which determined the whole interior character of the city. Only we must add to this fact that at the intersection was the "High Cross" itself—a structure of stone, which was demolished when Cromwell became victorious, and that closely attached to St. Peter's Church was a municipal building called the Pentice, with gables in its roof and rich woodwork in its front. Several residences of this period remain, from which we can infer the general character of the whole; and especially we must notice certain houses in Northgate and Foregate Streets, outside the walls—standing, as it were, over the footway, each with two legs or more planted at the edge of the street—if we wish to take into account all the elements supplied by Chester for helping our



recollection of the Civil Wars. But, above all, we must attend to the "Rows" which were then, as now, quite unique. No archaeological and pictorial delineation of the Dee would be complete without some notice of these singular arrangements in the streets of its ancient city.

The Chester "Rows" are not simply covered ways for foot-passengers, along the sides of the streets and on the same level, such as are found in many Continental cities; they are covered galleries, raised several feet above the street, so that there are shops under the feet of those who walk to and fro, while the front rooms of overhanging houses are above their heads. Thus there is this singular fact in Chester, which it shares with no other city, that, partly along the pathway supplied by the

thing to do, in their origin, with the early Roman times. Stukely, in his "Itinerary," written not much more than half a century after the death of Charles I., says: "The Rows, or piazzas, of Chester are singular through the whole town, giving shelter to the foot people: I fancied it a remain of the Roman portico." And probably no better suggestion to explain the beginning of this street arrangement has been given than that in Hemingway's "History" of this city. He remarks that the central place of the Roman garrison on the Dee was where the streets intersect each other, that it was desirable to provide full employment for the soldiers, and that a reduction of the level of the upper part of Watergate and Bridge Streets was evidently convenient. "It is also worthy of remark," he adds, "in considering this question, that these were the only streets which had an immediate communication with the waters of Dee. The river encompassed the lower parts of both; and

either at one or the other it was of course necessary to land warlike stores, forage, and provisions, or other heavy materials." This explanation may or may not be correct; but this fact is certain, that the Rows were in Chester during the siege, and that under their shelter, in driving rain or hot sunshine, the citizens were often, at that anxious time, in serious consultation together. Two things more must be added, in order that we may bring back these scenes more correctly: little shops along the outer edges of the footways themselves were more numerous than they are now, and the shops within the shelter of the Rows, on the side furthest from the street, were not glazed, but closed at night with shutters, which in the day were fastened with hooks above the heads of the people.

It is time, however, that we turn from this outer framework of our picture to the historical events which form the picture itself; and it is worth while to glance first



King Charles's Tower, from the Walls.

Walls, partly by the aid of these Rows, the foot-passengers can move about on a higher level than the carriages and the horses. Flights of steps at short intervals connect the Rows with the Streets. The nearest resemblance to this arrangement in any foreign city is at Berne, where in the lower part of the central street—the ground there falling rapidly towards the place where children and English travellers feed the bears—the covered footway does become a Row, because the space below it becomes sufficient for vaults and shops. But it is a strange fact that the truest prototype of the Chester Row is to be found in a relic of ancient Classical Rome. Not that any continuous architectural tradition from so ancient a date can be suggested with confidence. And yet these Rows have probably some-



Bridge Street Row.

at a visit paid by King James I. to this ancient and singular city in the year 1617, just a quarter of a century before the first visit paid to it by his unhappy son. Attended by bishops, noblemen, and the gentry of the county, he entered by the East Gate, where, and along Eastgate Street itself, were posted the "train-bands" of the city, "every company with their ensigns in seemly sort." The mayor and aldermen took their places "on a scaffold, vailed and hung about with green; and there, in most grave manner, attended the coming of his Majesty." The mayor presented the city sword to the king, and received it back, and then bore it on horseback before the king, who rode first to the Minster, where he alighted from his horse. At this point of his progress, "in the West Aisle of the Minster," he heard an oration in Latin, delivered by a scholar of the King's School, after which he went to the Choir and heard an anthem. There is great interest in recording this incident at the

present moment, when new buildings for the King's School, or Cathedral School of Henry VIII., are about to be erected, and when the internal restoration of the Cathedral Choir is just beginning.

The troubles of the Civil War, though very tragical for Chester in the end, opened in a manner almost ludicrous. We learn from Lord Clarendon that "the city was firm to the King by the virtue of its inhabitants." Thus we are not surprised that when in August, 1642, certain disaffected persons caused a drum to be beaten publicly in the streets, and invited the citizens to enlist themselves on the side of the Parliament, the Mayor, having expostulated with these people, and being contumeliously treated, seized one of them by the collar and delivered him to the constables, then wrested a broadsword from another of the party, cut the drum to pieces, and secured the drummer. This occurrence was speedily followed by the posting of guards, night and day, at the city-gates and at the High

Cross, by a general assessment of £500, which was the precursor of heavy successive burdens borne afterwards, and by the construction of defensive outworks, which, beginning at a certain alcove, popularly called Pemberton's Parlour, between the North Gate and the Water Tower, and, ranging round by Flookersbrook, came down to St. John's Church—thus showing us how the "wizard stream," which is the true subject of these papers, was viewed as the natural and sufficient defence of the city elsewhere.

The King made Lord Byron Governor of Chester and Colonel-General of the surrounding district, Sir William Brereton being chief of the Parliamentarians, and having his headquarters at Nantwich. Presently came the first visit of Charles



Old House and Row in Northgate Street.

himself. He arrived from Stafford along the same line of street as his father before him, and was received with similar formalities. The sword was given and returned, and then borne before him to the Pentice, where he was entertained, his lodging at night being the Bishop's Palace, on the spot where the house of the Abbots had stood, and where Bishop Keene afterwards erected the Episcopal residence, which is now destined to be converted into the new King's School. Charles I. departed from the city sooner than was expected, crossing the Dee towards Wrexham, in consequence of intelligence received from Prince Rupert of success obtained at Worcester; and now the serious business of the Civil War in Chester began.

The first events of the war caused the garrison and citizens of Chester to be very sanguine in their hopes. Two strong positions on the West and East, Hawarden and Beeston, were gallantly taken, through the co-operation of Loyalist troops recently arrived from Ireland. Sir William Brereton seemed, for the time, to be hemmed in at Nantwich. Gradually, however, and amid various alternations of fortune, he made a serious impression at Boughton, the suburb beyond the East Gate, where, as well as at Handbridge, on the further side of the old Dee Bridge, houses were razed lest they should afford permanent shelter to the assailants. Among the most characteristic and amusing circumstances connected with the siege (if amusement is an allowable feeling in reference to a matter so grave) was the official correspondence which took place between the besiegers and the besieged. Two specimens may be given of letters written on each side. The following is part of one addressed to Lord Byron:—"Although our condition be such that we need not court you, and notwithstanding your scornful rejection of former summons, to clear our innocence before God and men of desiring the effusion of Christian blood, or the ruin of this ancient city, we once more demand the same, with the castle and fort, for the use of the King and Parliament;" in reply to which, Lord Byron and the Mayor begin thus:—"Your letter of summons intimating a former letter to the same purpose (which never came to either of our hands or knowledge) we have received, and must thereto return this answer; that we neither apprehend your condition to be so high, nor ours (God be thanked) to be so low, as to be threatened out of this city; and that we have received of his Majesty's express command for the keeping thereof, and therefore cannot, without his Majesty's knowledge, breake so great a trust lay'd upon us." This was in October, 1644. In the following month we find further communications of the same kind. Thus Sir William Brereton writes to Lord Byron and the Mayor and Aldermen: "When I call to mind those ancient and honorable privileges and immunities which the citizens and freemen of the city of Chester have purchased by their faithful service to this kingdom, I cannot but attempt all fair means on my part that may prevent the loss and destruction of so famous a city and the effusion of blood which must needs ensue, upon your continuance in that way you are in against the Parliament and Kingdom." The retort is addressed "to Sir W. Brereton, Kt. and Bart.," in the Foregate Street. "When we call to mind those ancient and honorable privileges and immunities granted heretofore to the citizens and freemen of the city of Chester, for their loyalty to the Crown, we cannot but wonder at your impertinence in using that as an argument to withdraw us from our allegiance, whereby (if all other respects were forgotten) we are most obliged unto it, even in point of gratitude, as well as conscience. The care you

have professed to preserve this city and to avoid the effusion of blood, is so much contradicted by your actions, that you must excuse us if we give credit rather to your deeds than your words." The mention of the Foregate in this correspondence shows how close the pressure was at this moment on the city, and causes a great interest to be attached to the older houses on this spot. For another reason, too, the place is made memorable in connection with this history: for the City Sword and City Mace being here at the Mayor's residence, they fell into the possession of the assailants, and were sent up at this time to the Parliament as a trophy.

The second coming of the King to Chester may justly be taken as the turning-point of the siege, and indeed of the war itself;



Old Houses in Bridge Street.

and in these pages it must be noted with the greater care, because, in reference to this moment, the City Walls still retain a conspicuous remnant of monumental history. Great delight was caused to the loyal garrison by the visit of their monarch at this critical time. This visit, however, was like the gleam of sunshine that sometimes comes at noon in a cloudy day which darkens once more and ends in settled rain. We do not read of any gay reception of King Charles in September, 1645, as when he came two years before. This we know, however, that he was lodged in Lower Bridge Street, just opposite St. Olave's Church. Apparently he had entered by that street; for the region outside the East Gate was uncomfortably in the power of the enemy; and we find that while the King was approaching, Sir Marmaduke Langdale,

recollection of the Civil Wars. But, above all, we must attend to the "Rows" which were then, as now, quite unique. No archaeological and pictorial delineation of the Dee would be complete without some notice of these singular arrangements in the streets of its ancient city.

The Chester "Rows" are not simply covered ways for foot-passengers, along the sides of the streets and on the same level, such as are found in many Continental cities; they are covered galleries, raised several feet above the street, so that there are shops under the feet of those who walk to and fro, while the front rooms of overhanging houses are above their heads. Thus there is this singular fact in Chester, which it shares with no other city, that, partly along the pathway supplied by the



King Charles's Tower, from the Walls.

Walls, partly by the aid of these Rows, the foot-passengers can move about on a higher level than the carriages and the horses. Flights of steps at short intervals connect the Rows with the Streets. The nearest resemblance to this arrangement in any foreign city is at Berne, where in the lower part of the central street—the ground there falling rapidly towards the place where children and English travellers feed the bears—the covered footway does become a Row, because the space below it becomes sufficient for vaults and shops. But it is a strange fact that the truest prototype of the Chester Row is to be found in a relic of ancient Classical Rome. Not that any continuous architectural tradition from so ancient a date can be suggested with confidence. And yet these Rows have probably some-

thing to do, in their origin, with the early Roman times. Stukely, in his "Itinerary," written not much more than half a century after the death of Charles I., says: "The Rows, or piazzas, of Chester are singular through the whole town, giving shelter to the foot people: I fancied it a remain of the Roman portico." And probably no better suggestion to explain the beginning of this street arrangement has been given than that in Hemingway's "History" of this city. He remarks that the central place of the Roman garrison on the Dee was where the streets intersect each other, that it was desirable to provide full employment for the soldiers, and that a reduction of the level of the upper part of Watergate and Bridge Streets was evidently convenient. "It is also worthy of remark," he adds, "in considering this question, that these were the only streets which had an immediate communication with the waters of Dee. The river encompassed the lower parts of both; and

either at one or the other it was of course necessary to land warlike stores, forage, and provisions, or other heavy materials." This explanation may or may not be correct; but this fact is certain, that the Rows were in Chester during the siege, and that under their shelter, in driving rain or hot sunshine, the citizens were often, at that anxious time, in serious consultation together. Two things more must be added, in order that we may bring back these scenes more correctly: little shops along the outer edges of the footways themselves were more numerous than they are now, and the shops within the shelter of the Rows, on the side furthest from the street, were not glazed, but closed at night with shutters, which in the day were fastened with hooks above the heads of the people.

It is time, however, that we turn from this outer framework of our picture to the historical events which form the picture itself; and it is worth while to glance first



Bridge Street Row.

at a visit paid by King James I. to this ancient and singular city in the year 1617, just a quarter of a century before the first visit paid to it by his unhappy son. Attended by bishops, noblemen, and the gentry of the county, he entered by the East Gate, where, and along Eastgate Street itself, were posted the "train-bands" of the city, "every company with their ensigns in seemly sort." The mayor and aldermen took their places "on a scaffold, veiled and hung about with green; and there, in most grave manner, attended the coming of his Majesty." The mayor presented the city sword to the king, and received it back, and then bore it on horseback before the king, who rode first to the Minster, where he alighted from his horse. At this point of his progress, "in the West Aisle of the Minster," he heard an oration in Latin, delivered by a scholar of the King's School, after which he went to the Choir and heard an anthem. There is great interest in recording this incident at the

present moment, when new buildings for the King's School, or Cathedral School of Henry VIII., are about to be erected, and when the internal restoration of the Cathedral Choir is just beginning.

The troubles of the Civil War, though very tragical for Chester in the end, opened in a manner almost ludicrous. We learn from Lord Clarendon that "the city was firm to the King by the virtue of its inhabitants." Thus we are not surprised that when in August, 1642, certain disaffected persons caused a drum to be beaten publicly in the streets, and invited the citizens to enlist themselves on the side of the Parliament, the Mayor, having expostulated with these people, and being contumeliously treated, seized one of them by the collar and delivered him to the constables, then wrested a broadsword from another of the party, cut the drum to pieces, and secured the drummer. This occurrence was speedily followed by the posting of guards, night and day, at the city-gates and at the High

Cross, by a general assessment of £500, which was the precursor of heavy successive burdens borne afterwards, and by the construction of defensive outworks, which, beginning at a certain alcove, popularly called Pemberton's Parlour, between the North Gate and the Water Tower, and, ranging round by Flookersbrook, came down to St. John's Church—thus showing us how the "wizard stream," which is the true subject of these papers, was viewed as the natural and sufficient defence of the city elsewhere.

The King made Lord Byron Governor of Chester and Colonel-General of the surrounding district, Sir William Brereton being chief of the Parliamentarians, and having his headquarters at Nantwich. Presently came the first visit of Charles



Old House and Row in Northgate Street.

himself. He arrived from Stafford along the same line of street as his father before him, and was received with similar formalities. The sword was given and returned, and then borne before him to the Pentice, where he was entertained, his lodging at night being the Bishop's Palace, on the spot where the house of the Abbots had stood, and where Bishop Keene afterwards erected the Episcopal residence, which is now destined to be converted into the new King's School. Charles I. departed from the city sooner than was expected, crossing the Dee towards Wrexham, in consequence of intelligence received from Prince Rupert of success obtained at Worcester; and now the serious business of the Civil War in Chester began.

The first events of the war caused the garrison and citizens of Chester to be very sanguine in their hopes. Two strong positions on the West and East, Hawarden and Beeston, were gallantly taken, through the co-operation of Loyalist troops recently arrived from Ireland. Sir William Brereton seemed, for the time, to be hemmed in at Nantwich. Gradually, however, and amid various alternations of fortune, he made a serious impression at Boughton, the suburb beyond the East Gate, where, as well as at Handbridge, on the further side of the old Dee Bridge, houses were razed lest they should afford permanent shelter to the assailants. Among the most characteristic and amusing circumstances connected with the siege (if amusement is an allowable feeling in reference to a matter so grave) was the official correspondence which took place between the besiegers and the besieged. Two specimens may be given of letters written on each side. The following is part of one addressed to Lord Byron:—"Although our condition be such that we need not court you, and notwithstanding your scornful rejection of former summons, to clear our innocence before God and men of desiring the effusion of Christian blood, or the ruin of this ancient city, we once more demand the same, with the castle and fort, for the use of the King and Parliament;" in reply to which, Lord Byron and the Mayor begin thus:—"Your letter of summons intimating a former letter to the same purpose (which never came to either of our hands or knowledge) we have received, and must thereto return this answer; that we neither apprehend your condition to be so high, nor ours (God be thanked) to be so low, as to be threatened out of this city; and that we have received of his Majesty's express command for the keeping thereof, and therefore cannot, without his Majesty's knowledge, breake so great a trust lay'd upon us." This was in October, 1644. In the following month we find further communications of the same kind. Thus Sir William Brereton writes to Lord Byron and the Mayor and Aldermen: "When I call to mind those ancient and honorable privileges and immunities which the citizens and freemen of the city of Chester have purchased by their faithful service to this kingdom, I cannot but attempt all fair means on my part that may prevent the loss and destruction of so famous a city and the effusion of blood which must needs ensue, upon your continuance in that way you are in against the Parliament and Kingdom." The retort is addressed "to Sir W. Brereton, Kt. and Bart.," in the Foregate Street. "When we call to mind those ancient and honorable privileges and immunities granted heretofore to the citizens and freemen of the city of Chester, for their loyalty to the Crown, we cannot but wonder at your impertinence in using that as an argument to withdraw us from our allegiance, whereby (if all other respects were forgotten) we are most obliged unto it, even in point of gratitude, as well as conscience. The care you

have professed to preserve this city and to avoid the effusion of blood, is so much contradicted by your actions, that you must excuse us if we give credit rather to your deeds than your words." The mention of the Foregate in this correspondence shows how close the pressure was at this moment on the city, and causes a great interest to be attached to the older houses on this spot. For another reason, too, the place is made memorable in connection with this history: for the City Sword and City Mace being here at the Mayor's residence, they fell into the possession of the assailants, and were sent up at this time to the Parliament as a trophy.

The second coming of the King to Chester may justly be taken as the turning-point of the siege, and indeed of the war itself;



Old Houses in Bridge Street.

and in these pages it must be noted with the greater care, because, in reference to this moment, the City Walls still retain a conspicuous remnant of monumental history. Great delight was caused to the loyal garrison by the visit of their monarch at this critical time. This visit, however, was like the gleam of sunshine that sometimes comes at noon in a cloudy day which darkens once more and ends in settled rain. We do not read of any gay reception of King Charles in September, 1645, as when he came two years before. This we know, however, that he was lodged in Lower Bridge Street, just opposite St. Olave's Church. Apparently he had entered by that street; for the region outside the East Gate was uncomfortably in the power of the enemy; and we find that while the King was approaching, Sir Marmaduke Langdale,

with most of the horse, had been dispatched over Holt Bridge, so as to be on the Cheshire side of the Dee. The action which took place on Rowton Heath was disastrous; and from the leads of the

Phoenix Tower, at the north-eastern angle of the walls (the houses in Boughton being in a great measure destroyed, so that the view in that direction was far more free than it could be now), the King saw his troops



Ancient Half-Timbered Houses, Foregate Street.

defeated. It is stated by Randle Holme, a contemporary archaeologist who was then in the city, that the King watched this disaster from the roof of the Cathedral also. Nothing

is more likely than that from both positions those anxious eyes were directed towards the south-east. The tower, however, on the wall is rightly shown to all tourists, in



The Old Bridge: Low Water.

connection with this passage of English history. It is not a little curious that the inscription which is placed upon it is incorrect in its date. The true day was Sept. 27th;

and on the following day the King departed, marching over the Dee Bridge towards Denbigh, and giving orders to Lord Byron, the governor, and the commissioners, "that

if, after ten days, they saw no reasonable prospect of relief, they must treat for their own preservation."

The catastrophe soon came. Chester was surrendered on very honourable conditions; and the cause of Charles I. was lost in the North West of England, as, in the period to which our attention was last directed, the cause of William I. was won, by the taking of the City on the Dee. One condition of the surrender was, that none of the churches of the city should be defaced. We find, however, that the fonts of the Parish Churches were removed, and that in other respects the agreement was not kept. At this time the Sword and Mace of the Corporation were restored.

These two last-mentioned municipal insignia are so vividly connected with the history which has just passed rapidly under review, and with other passages of Cestrian history too, that it is not out of place to bring them prominently before the reader's eye. The ponderous Sword of State was given to this city by King Richard II., shortly before his disgrace at Flint Castle, a little lower down the banks of the Dee. Henry VII., in 1506, expressly ordained that the mayor and his successors "shall have this Sword carried before them with the point upwards in the presence of all the nobles and lords of the realm of England;" and such has been the honour always accorded to this sword, when it has appeared in public in conjunction with the Mace—except, indeed, on two occasions, when certain members of the Cathedral Chapter resisted. In one of these cases, however, the Bishop, in the other, the Mayor, successfully interfered; so that the privilege remains intact. It must be added that the present Mace of the Corporation of Chester is not that which was taken during the siege and restored at its close. The "bauble" now in use was given by Charles, Earl of Derby, "Lord of Man and the Isles," when Mayor of Chester in 1668; and two years later the old historic mace (first displayed, as it appears, in 1508, at the laying of the foundation-stone of the unfinished southwestern tower of the Cathedral) was made over to a goldsmith in exchange for new plate.



Mace and Sword of Corporation of Chester.

MARINE CONTRIBUTIONS
TO ART.

BY P. L. SIMMONDS.

No. IV.—CORAL AND THE CORAL
FISHERIES.

SCIENCE and Commerce frequently work hand in hand, and materially aid each other; but in some instances Commerce has been in advance of Science; and this may be said of the search for coral and its application for ornament, which have been prosecuted for ages by the uninformed, whilst learned naturalists have been debating many moot points as to the growth, formation, and special localities of the coral varieties.

Our scientific men are busy dredging and exploring the great depths of the ocean, but they have as yet thrown little light on those questions which are of paramount importance to the fishers for, and workers in, coral—as, for instance, why the important banks of good coral are limited to the Mediterranean Sea, and what are the requirements of these polypes for the aggregation and formation of this now much sought-for article of commerce. As I remarked in a lecture delivered before the Society of Arts three years ago:—We are still ignorant on many points of the highest importance relating to the production and collection of this handsome substance. The little that we do know, however, leads to the belief that the growth of coral is rapid; that its development is simple, and accommodates itself to very varied circumstances; that detached fragments from the bunch or principal stem have a vitality, and will voluntarily attach themselves to certain fixed substances, for continuing their development and forming new trunks; in fact, objects thrown into the sea in the vicinity of coral banks will infallibly be found covered with coral in a few months. But what is most valuable to be known in regulating the search for coral, and for rendering the return more productive and more certain, is to ascertain at what age coral attains its largest size; how long it takes for an exhausted coral-bank to again become rich and flourishing; at what period the eggs are laid; how are the products disseminated; at what period does the budding take place, and how long does it last? These are most important questions, on the solving of which rest the complete regeneration and progressive increase of the coral fishery, and they are questions as yet unsolved by naturalists.

Professor Lacaze du Thiers, who was charged with a mission to the coast of Algeria to report upon this zoophyte, has given us the results of his investigation and curious experience:—

"To describe correctly," he says, "a branch of coral, we must bear in mind the peculiar property of germination which belongs to the immense class of zoophytes, and we can then consider it as a colony of individuals derived from one zoophyte, itself originating from an ovum or egg.

"The stem of the coral is divisible into two constant and distinct parts: a central axis, hard and brittle, like stone, which is the part used in commerce, and a soft covering or epidermis, which easily yields to the nail when it is fresh, but is friable or brittle when dry.

"This epidermis appears indented by small cavities upon its surface, and we can often perceive radiated pores corresponding to these cavities. In observing the live coral, we see that out of these holes protrude the little flowers that the naturalists Maligny and Peissonnel recognised as the animals, and which they compared to small sea-nettles.

"Nothing can equal the delicacy and graceful disposition of these little milk-white rosettes, which contrast admirably with the brilliant red of the coral.

"Their arms, which surround their mouths, are ciliated, or covered with fine fringes, which, ever moving and agitating the water, create a circular current that carries to the centre, and consequently into their mouths, the minute matters that sustain them.

"The epidermis is composed of a very delicate white tissue, and presents through its whole thickness the long cavities of the polypes. It is

traversed by canals, which are very numerous, and establish a solidity between all parts, sprinkled with small calcareous corpuscles, hard, resisting, and all armed with unassailable bundles of points, having a special form.

"The structure of the animals is otherwise very simple; they present the appearance of a pocket or of an open purse. The mouth is surrounded with arms, and conducts the food to the central or penetrating cavity, and there we find eight *lamellæ* radiating towards the centre."

There are various kinds of coral, so-called, to be met with in the shops of shell-dealers and naturalists, sold under the name of fan-coral, brush coral, brainstone, &c., which serve for ornamenting chimney-pieces, cabinets, museums, drawing-room tables, aquaria, &c. Such, for instance, are the white coral, formerly called *Madrepora virginea*, and now named *Oculina virginea*, the brainstone coral (*Meandrina cerebriformis*), the black coral (*Gorgonia antipathes*), and the organ-pipe coral (*Tubipora musica*), which takes its name from the regular arrangement of its cylindrical dark crimson tubes side by side. Being much cheaper than the ordinary solid red coral, this last kind is frequently used as a representative of coral in cabinets of economic products.

But it is with jeweller's coral that I have to deal, which is alone used for articles of personal decoration and works of Art. Occasionally the red coral is found white, or without any colouring matter; the tips are bored, and the pieces are threaded into *negliges*, or they are cut into links for forming chains. At the Naples Maritime International Exhibition a magnificent branch of black coral from Trapani was shown, which formed a finish to the trophy of aboriginal arms and weapons exhibited from the Pacific. At Jeddah there is a black-coral fishery which extends fifty miles north and south. From taking a fine polish, the black is fashioned into beads and mouth-pieces for cigars. The dull white is not quite so hard, and from not polishing well is sold cheaper. It is often deteriorated by being worm-eaten.

Some incidental notices of coral have been given from time to time in the *Art Journal*, but with the exception of a short scientific paper by Mr. Robert Hunt, F.R.S., in the volume for 1860, page 55, no detailed information has yet been furnished on the subject. Coral is, after pearls, the handsomest and most valuable production obtained from the sea. Naturalists range it, in the animal kingdom, at the head of zoophytes or animal-plants. It presents to the fisherman the appearance of a branching shrub without leaves, of a red or rose colour, compact and solid. Coral has the hardness and brilliancy of agate; it polishes like gems and shines like garnet, with the tints of the ruby. The larger branches are used for carving, and as the material is durable, and well suited to give definite outlines to the sculptor's work, great labour and ingenuity are frequently expended on objects of Art wrought in this material. The Chinese, Hindoos, and Singalese have all tried their skill in carving coral, but the finest and most artistic work emanates from the Italian workshops of Naples, Genoa, and Leghorn.

Large, perfect, well-shaped beads are by far the most valuable form of coral, and these have greatly increased in estimation of late years. Some of the finest go to China, where they are in demand for the Mandarin's red button of rank worn on the cap. Some of the natives of India have a preference for what may be called worm-eaten beads, and tons of these, which would not find favour in Europe, go to the East, where they are esteemed from a superstitious belief that gods dwell in the little recesses or cavities of this coral.

The Chinese, who are most patient and skilful in all their work, used to prepare strings of small rows of seed-coral beads for embroidery, the boring of which was most minute, for no English needle would pass through them. The practice or art would seem to have become obsolete, for I have only met with strings of them in the collection of Messrs. Phillips, where they are shown as a great curiosity.

A large part of the coral is wasted in the process of grinding and filing to convert it into uniform well-shaped beads, and this, of course,

adds greatly to the cost. It is not every one who can obtain and possess such a magnificent row of coral beads as the well-known necklace belonging to Mrs. Edward Baring.

Much of the manufacturing process—grinding, drilling, and polishing the coral—is carried on by women. The working of beads consists of three different operations—cutting, piercing, and rounding—and is principally executed by the females of the Val du Bisagno. The manner in which it is distributed among the different communes affords a striking example of the principle of subdivision of labour.

All the operatives employed in cutting belong to about one hundred families in the commune of Assio; those in piercing and rounding, to about sixty families living in other parts of the valley. Every village works exclusively at beads of a fixed size. In Genoa each manufacturer employs from ten to twenty or more women, who submit the coral to a preparatory process before it is given to the workers of Bisagno. Thirty or forty men and women are employed in their own homes in cutting coral with facets. There are also about thirty engravers of coral and cameos. In all from 5,000 to 6,000 persons gain their livelihood in the province of Genoa either by fishing for, working on, or selling coral, and this craft produces a revenue of £80,000. Exports of coral are made from Genoa to Austria, Hungary, Poland, England, Aleppo, Madras, and Calcutta.

Those who are connoisseurs of coral know that of late years it has risen considerably in the estimation of the fair sex. A somewhat arbitrary standard of beauty has, however, been established in regard to the colour. We must no more think of a choice piece of coral when we talk of "coral lips," than we must of a *bigarreau* when we speak of "cherry lips." Coral, to be rare and valuable, must be of a delicate pinkish, flesh-like hue, uniform in tint throughout, and in large pieces.

The principal commercial varieties distinguished are red, subdivided into deep crimson red, pale red, and vermilion, which is rare; black, clear white, and dull white, which is the most common. The delicate rose or flesh-coloured, which is that most prized, is sold at very high prices, as it is entirely a fancy article.

Red coral is classified by some dealers into twelve shades of colour, besides the white and pink coral.

The dealers and workers in coral recognise rough tips and polished tips, fragments, roots of branches suitable for making earrings, and coral tulips for shaping into ornaments. The branches of coral assume the espalier shape and other forms.

Negliges, *collette*, and olive-shaped beads are made. Rows of large worm-eaten beads are much esteemed in India, and usually sold for the Madras market.

Coral is valued according to its bulk, colour, and soundness and freedom from defects. Certain rare kinds, of pale tints, are worth twenty times their weight in pure gold.

The ornamental applications of coral are very varied,—*negliges*, beads (*boules* and *boutons*), bracelets, brooches, ear-drops, tiaras, combs, hair-pins, chains, crosses, links, studs, and scarfpins for gentlemen, settings for rings, charms, pendants, parasol garnitures, cameos, and foliage, coral and bells for children; and watch-cases are sometimes inlaid with pale rose-colour coral.

The Romans used to hang beads of red coral on the cradles and round the necks of infants, to "preserve and fasten their teeth" and save them from the "falling sickness." In modern days they are used to prevent the skin of the neck from chafing, and the child's coral and bells is not yet obsolete. The general use of coral dates back to the fifteenth century, under Francis I. Naples, Genoa, and Leghorn have been from old times the three great centres to which the raw material has been carried, and where skilful artificers have established themselves in order to work at its transformation into ornaments. In the four principal manufactories, and at several second-rate establishments for working coral, in Leghorn, there are more than a thousand women employed preparing about 50,000 pounds' weight of coral into little beads, round, egg-shaped, smooth and cut into facets, &c. The greater part is sent to India; a large portion is

exported to Germany, especially for necklaces of an inferior quality destined to serve as funeral ornaments, and some to Russia, where coral is in great demand. France does not use much coral for ornaments, but the fashion there is reviving. In America and the West Indies the black population have a great fancy for coral. Morocco buys largely, and so does India. The caravans transport trinkets and jewels fashioned of it in the interior. There, according to religious custom, the dead carry with them to the tomb the ornaments they have worn in their lifetime, and each year sees buried a quantity of coral, more or less considerable, which has to be replaced. Coral manufactories employing a large number of workmen exist at Marseilles. The exports of manufactured coral from Europe were stated in 1862 to be of the value of fifteen millions of francs (£600,000) of which Marseilles made about two millions of francs.

As few persons have access to the bulky returns constituting the Blue Books of the Board of Trade, which give the statistics of the annual imports of various articles into the United Kingdom, it may be desirable to condense the figures as regards coral, so as to furnish a retrospect of the commerce in this marine product. The three items enumerated in the returns are "Coral in fragments," "Coral, whole, polished or unpolished," and "Coral *negligées*." Coral beads are also imported done up into strings of assorted sizes, making five necklaces, also in large bundles of 36 strings assorted, weighing 135 oz. troy. A most objectionable procedure in the coral trade is the practice of attaching to the beads great masses of raw silk and cotton at the ends, amounting to fully 30 per cent. of the weight, and as coral is sold by the ounce, this is an absolute fraud on the buyer. The official statements of the imports of coral into the kingdom are no reliable criterion of the actual extent of the trade, because it is only the coarse and rough coral that is entered at the Custom House; merchants, jewellers, and, indeed, private individuals, who purchase in the Mediterranean the finer kinds of coral, and jewellery made of it, do not trust it in cases as merchandize, but bring it in their personal baggage. The aggregate net value of all the coral imported, according to the Customs returns, never reaches £50,000 in the year, and, indeed, in the last two years was under £18,000 or £20,000; but this is a very fallacious return, for the value of the coral probably exceeds £100,000 a year. Taking, however, only the computed official value of that entered at the Customs, there has been received in England, since 1860, coral of different kinds returned at upwards of £293,000.

In weight the quantity of the several kinds imported varies considerably; thus, of coral in fragments, sometimes, as in 1856 and 1861, 14,000 to 16,000 pounds weight are received,—in ordinary years the average is not half that amount. Of whole, or perfect pieces, the quantity ranges from 400 to 1,000 pounds. Of *negligées*, the quantity has declined considerably. In 1859 about 3,000 pounds weight came in, but the last few years it has only averaged 500 to 600 pounds. In beads there is the same fluctuation in quantity. Some years from 3,000 to 4,000 pounds come in; of late years there has only been an average of 1,000 pounds. These figures represent but the merchant's coral for re-export, and furnish no estimate whatever of the choice coral of fashion, which depends for its value entirely on the goldsmith's and jeweller's art in arranging and setting, variety, form and style, and represents a value far surpassing all that has been quoted. It comprises articles of beauty and imagination which defy any detailed description, and which even illustrations could not do justice to.

Various handsome coral ornaments have been shown from time to time at the different International Exhibitions. Some very fine specimens of red coral in the natural state were exhibited in the Algerian Court, at the London Exhibition in 1862. The Ionian Islands also exhibited some small specimens of coral from Ithaca. From New Caledonia a substance having some resemblance to coral was also shown under the name of "rose coral."

A suite of pink coral shown at the Dublin Exhibition in 1865, consisting of tiars, bracelets,

solitaires, comb, earrings, brooch, necklace, and pendant, was valued at £1,000, though the value was represented almost alone by the coral. Signor Gismondi, the designer and carver of the set of ornaments, it was stated, had been twenty years collecting the pieces inserted therein. Of the carving of the coral into flowers and foliage, it need only be said that it was as delicate as it was bold and deep, and sustained the reputation of the Italians for skill in glyptics.

Guiseppe Martucci, of Naples, also showed at the Dublin International Exhibition in 1865 an arabesque coral handle for a parasol, eight inches long, carved in relief out of a single piece, with fruit, animals, leaves, &c., valued at £72.

The International Maritime Exhibition held in 1871, at Naples, the headquarters of the coral dredging and working operations, afforded an admirable opportunity for displaying some of the finest specimens of natural and artistic productions. On that occasion the leading coral workers and jewellers sent magnificent examples. Mr. R. Phillips, being a Commissioner, was placed *hors de concours*. Casalta and Morabito exhibited coral sets valued at from 9,000 to 16,000 Italian *lire*; but their best work was a walking-stick, with a carved handle of coral weighing 100 grammes, and a fine string of pale white coral. Some of the carving and workmanship shown by Michele Piscione and others is very fine. Ascioni Brothers had a magnificent collection of works in pink and white coral, and especially the carved hilt of a dagger.

It is well to place on record the names of those local producers who carried off the honours for coral at this great marine exhibition for raw materials and works of Art. Guiseppe Mazza, of Torre del Greco, gold medal for large export of coral, and Casalta and Morabito, of Naples, gold medal for carved coral. Silver medal of first class to Giovanni Ascione and Brother, of Torre del Greco, for large and handsome coral. Silver medals of second class to Gennaro d'Amato, Torre del Greco, for large export of coral; Nicolo Piscione, Guiseppe Fresco, Francesco Piscione, D'Albero and Gucci, and Michele Piscione, all of Naples, for works in coral. Bronze medals to Achille Squadrilli, of Naples, for coral work; Marco Balbi and Brothers, of Torre del Greco, for works in coral; Raffaele Giglio, of Torre del Greco, for works in coral, and honourable mention to Raffaele Palumbo, of Torre del Greco, for coral. Mr. Robert Phillips, of the firm of Phillips Brothers, Cockspur Street, London, has recently been decorated with the Order of the Crown of Italy, for the energy, taste, and enterprise he has displayed in the large extension of the coral trade in England, and the firm also holds several home and foreign court appointments. His stock of coral, rough and manufactured, is one of the most interesting sights for those interested in this beautiful material. But it is the manufacturing skill and high artistic taste displayed in the mounting and setting of coral, which have established and extended the great reputation of this house at home and abroad.

The value of ordinary red coral fluctuates much at the seat of the fisheries. In 1867 it was only worth 30s. the pound, and occasionally it is worth £2 the pound. The variation in price arises in some degree from the different qualities of the coral, but also from special circumstances which the markets of distant countries cause, the sale of coral being much smaller in Europe than elsewhere. The fishermen, however, have attained to a degree of shrewdness and overreaching which is very remarkable. If, for instance, they are successful in finding a fine branch of the coveted pale rose coral, they will not dispose of it alone, but make it the medium for getting rid of their whole stock, covenanting that the purchaser shall take the entire lot for some fixed sum. The purchase of coral by the dealer becomes, therefore, quite a lottery; for until the bark, as it is technically termed, is removed, he knows not what is the condition of the coral. Much of it may be rotten or worm-eaten, and only very little of it solid and of a useful character for working up.

The most ancient seat of exploration for coral was Sicily. In the time of Cosmo I. of Medicis, it was introduced by this prince at Pisa, where Sicilian workmen were located, and where, up

to the present day, as well as in Leghorn, there is a certain trade in coral.

Trapani has, however, always been the great seat of art-manufacture in coral, and some masterly pieces of work, mythological and religious subjects, have been turned out there. Indeed, a royal coral factory was established and encouraged at Portici, near Naples, by Murat, during his sovereignty.

His Grace the Duke of St. Alban's possesses a fine carved head in coral, evidently of Greek workmanship, which proves that this material for artistic purposes is of very ancient origin.

The value of the coral annually obtained from Sardinia is about £60,000, which, after deducting all expenses, leaves a net profit of £13,000. The quantity exported ranges from 200,000 to 250,000 pounds. It is chiefly found in the shallow waters near Carloforte, Alghero, a province situated on the west coast, and the island of Maddalena. At Alghero, where the growth of coral is the most plentiful, about 190 vessels, manned by 1,930 sailors, are employed in the fishery from March till October.

This industry annually increases in importance, and the fishing is prosecuted with great energy. The boats employed are mostly Italian, and they take to Genoa, Leghorn, and Naples, their produce, which forms one of the principal branches of the trade of the peninsula.

The boats employed are of two classes; one kind, by far the most numerous, is composed of vessels of from eleven to sixteen tons burden, with crews of twelve to fourteen men. They are all fitted out at Torre del Greco, under the Italian flag, and fish during the months of February and March. The second class includes craft of from three to six tons burden, under the French flag, although they are almost entirely manned by Italian seamen. Their crews consist of five or six men, and they continue at sea most part of the year. The boats fish on the coasts of Africa and Sardinia, at a distance of fifteen to thirty miles from shore, only returning to port in case of urgent necessity. They work night and day without intermission; half of the crew relieves the other half every six hours. The larger class of vessels is fast superseding the small, and it is calculated that there are now about 200 of the larger vessels employed, with 2,400 men. The seamen receive from £30 to £24 each per annum, and the masters about twice that amount. The entire value and equipment of a large boat, including drag-nets, stores, and six months' wages, is estimated at about £550. Such a boat may probably collect from 650 to 850 pounds of coral in the season.

Hitherto the fishery has been conducted on the old primitive method of the drag-net or rough dredge, formed of a cross of wood with a quantity of hemp attached, to tear up the coral. One would have supposed, owing to the enhanced value which coral now commands, some efforts would have been made to improve the processes for procuring the branches from the sea-bottom. The diving-bell has been attempted for coral fishing, but, like the pearl fisheries, it does not succeed. An Italian named Foseli has, however, been lately experimenting with a submarine vessel of his invention intended for coral-fishing. It was tried satisfactorily at Boza, in the Bay of Naples, in the presence of leading men of the Italian naval, scientific, and civil service. The invention consists of wrought-iron plates divided into three compartments, of which the lowest contains 1,000 pounds of ballast; the second or middle chamber is prepared to accommodate two persons; the third or uppermost chamber is filled with compressed air. This compressed air, by means of ingenious machinery, is capable of supplying means sufficient to sustain the life of two persons for 50 hours. At one of the late experiments, this vessel descended to a distance of 38 fathoms below the surface of the water, and remained submerged for 22½ minutes, without the slightest discomfort being experienced by the navigators. The specific gravity of the ballast serves to retain the vessel in an upright position, and peculiarly simple machinery enables it to move in any direction. An attached illuminating arrangement renders objects within a large area perfectly visible. Other varieties of the machine, for sponge and pearl fishing, requiring deeper descent, are designed by the inventor.

Coral is found in more or less abundance along the coast of the Regency of Tunis, Algiers, and the shores of Morocco. The French Government, between 1806 and 1824, made repeated attempts to renew its engagements with Tunis for a monopoly of the coral-fishing, but it was not until 1852 that France obtained the exclusive privilege over the coral fisheries in the Tunisian waters for the annual payment of £355.

The coral found on the Barbary coast is principally red, but white and black, as well as the much-prized pink, also exist. The latter kind is most frequently obtained on the Galita and Fratelli rock-banks. There are about ninety coral fishing-boats at La Calle and twenty at Bona, chiefly owned by Italians, three or four only being the property of Maltese, who reside permanently in Algeria. From 80 to 100 vessels fitted out at Torre del Greco arrive yearly at the proper season at La Calle, and 50 or 60 make Biserta their fishing-station. The coral-fishery is but little practised by the French, although a few boats follow this industry in the Mediterranean: several of them use the diving apparatus to collect the coral. The exports from Algiers are valued annually at about £80,000. There are about 6,000 Italians and Spaniards engaged in the Algeria fishery. The French sailors do not like the hard work and short food.

A year or two ago a new coral reef was discovered on the coast of Palmi in Calabria, and the local sailors fished up a large quantity of rose-coloured coral of good quality, and many pieces of considerable size were obtained. The reputation of the bank soon drew the attention of the bold fishers of Torre del Greco, and three boats were forthwith equipped and sent there.

A few years ago an official report presented to the Italian Government, stated that the coral fishery employed 460 boats, manned by 4,000 men. The average profits made by each boat were £280 to £320. About 160 tons of coral are annually brought into Italy, and the articles made of it and exported are valued at about half a million sterling.

Imitations of coral have been tried, but with not very great success. A few years ago coralline, a tolerably cheap substitute, was very common for beads, bracelets, &c., and might be seen in the galleries of the Palais Royal, Paris, and other shops where cheap jewellery is sold. Although it imitated tolerably well the rose-pink coral, yet the artificial beads were too regular, smooth, and uniform to pass muster among those who had any correct knowledge of the true marine product, and it is scarcely seen now. The natives of the East, who are thought to be shrewd and well-informed on all matters of gems and jewellery, may occasionally be imposed upon. Strings of large coral beads of uniform size, 100 on a string, are in great demand for chaplets in parts of Asia, and a visit was once paid to the shop of Messrs. Phillips by a number of distinguished foreigners, who admired the beauty and proportions of the chaplets submitted to them, but expressed unbounded astonishment at the price asked. Not long after their departure they came back, expressing great indignation at the imposition attempted to be practised on them, declaring that they had purchased similar articles for one-tenth or one-twelfth the price asked, and they exposed numerous strings of coralline. They were asked to put the two articles to the test with a knife, and the true coral was, of course, unassailable, while the artificial composition splintered and broke. The result was an appeal to the police-court for redress for the fraud that had been practised on them.

Ivory beads are sometimes dyed to imitate coral; but this seems a sad waste of good material, the natural ivory being preferable to the tinted. (An artificial kind of coral, employed for various purposes of common cheap ornamentation, is made as follows:—To two drachms of vermilion add one ounce of resin, and melt together. Have ready the branches or twigs, peeled and dried, and paint them over with this mixture while hot. The twigs being covered, hold them over a gentle fire; turn them round till they are perfectly smooth. White imitation coral-branches of this kind may also be made with white lead, and black with bone-black or lamp-black, mixed with resin.

OBITUARY.

HIRAM POWERS.

NO name among the sculptors of America has had a wider circulation in the "old country" than that which is recorded above. The reputation of Mr. Powers rose here with his "Greek Slave," in the Great Exhibition of 1851; and, it may be almost said to have set, so far as England is concerned, with that graceful statue, for it is, if our memory serves us, the only work by him publicly exhibited here.

Hiram Powers was born at Woodstock, Vermont, on July 29, 1805, where his father held a small farm, but leaving at his death a large family in reduced circumstances, young Powers was thrown on the world to get a living as he best could. After following several occupations of varied and not very dignified kind in Cincinnati, he met there with a Prussian sculptor, who chanced to be in that city executing a bust of General Jackson; and from him—according to "Men of the Time," from which these brief particulars are gleaned—he learned the art of modelling, and at length was able to produce busts and medallions, for which he acquired some reputation. He then went to Washington, whence, in 1837, he was enabled, through the aid of a patron—Mr. Longworth—to proceed to Florence: this city he made his future residence; and there he died of heart disease on the 27th of June.

Surrounded in Florence by everything to aid in the study of his art, and by a numerous body of sculptors of different nations, all animated by a kindred spirit with his own, Powers soon made rapid progress, as was evinced in his statue of 'Eve,' produced in 1838, and, a little later, in his "Fisher-boy," standing on the shore beside his drying nets, and holding a shell to his ear to listen to the "murmurs of the sea." In 1860 he executed a replica of this most striking figure. Among his other most important ideal works may be pointed out 'California,' in the possession of Mr. W. B. Astor, of New York; 'America,' 'Penserosa,' and 'Eve after the Fall.' Of his portrait-statues may be singled out those of Benjamin Franklin, Webster, Washington, and Jefferson. All these works have had ample description in our columns as they stood completed in the studio of the sculptor. He also executed a large number of busts, both ideal and portraits; among the former deserving special mention are three very charming heads representing Faith, Hope, and Charity, respectively.

Hiram Powers cannot be ranked among the great sculptors of our times: his 'Eve' is undoubtedly his masterpiece among ideal figures, though the 'Greek Slave' has attained larger popularity, simply from being more widely known. The dignity of his allegorical statues, such as the 'California,' and of some of the portrait-statues, as that of Washington, is greatly impaired by the too lavish introduction of accessories, or by peculiarities of costume: the statue of Franklin, on the other hand, is simple and thoughtful. Of his busts, particularly those of females, nothing can be said but what is highly commendatory.

America has, whatever his shortcomings may be, good reason to be proud of the deceased sculptor. He was the first to show to Europe that the rugged soil of the States—if one may employ such a term—was not adverse to the development of the art, though it required a more suitable

climate to render it fruitful; and it must be remembered that Powers had reached manhood almost before he turned his attention to sculpture. If he made no real advance after the production of 'Eve' and the 'Greek Slave,' he maintained to the last the reputation acquired by these, while he set an example to his countrymen and countrywomen, which they have not been slow to follow; witness, Fuller, Palmer, Connelly, Hart, Miss Hosmer, and others.

FRANCIS WINTERHALTER.

This portrait-painter, at one time as well known in England as on the Continent, died at Frankfort of typhus fever, as is reported, on the 8th of July. He was born at Baden in 1806, and studied painting chiefly at Munich and Rome: in the latter city he resided several years. Mr. Winterhalter attracted the notice of various European courts, and acquired a large share of royal and imperial patronage. About 1846 he came to England, and was much employed by the Queen and the Prince Consort. His group of the Royal Family of England, exhibited by special command to the public at Buckingham Palace, in 1848, has been made very popular through Mr. S. Cousins's fine engraving. Several of his portraits in the collections of her Majesty have been engraved in the *Art-Journal*—as, "The Princess Helena—the Amazon;" "The Princess of Belgium;" "The Princess Victoria Gouramma of Coorg;" and "The Lady Constance Gower," now Marchioness of Westminster. Winterhalter's portraits of females are very graceful.

He occasionally painted a few *genre* pictures; one, "Roderick the Goth seeing Florinda for the first time as she and her companions are about to bathe in the Tagus," a large composition, was exhibited at the Royal Academy in 1852; it was purchased by the Prince Consort, and is now in the Royal Collection.

HENRY SHAW, F.S.A.

The death of this architect, on the 12th of June, at Broxbourne, must not pass unnoted in our columns, if only for the aid he occasionally rendered us both with pen and pencil in years gone by. Mr. Shaw will, probably, be better remembered by his valuable illustrated books than by the buildings he erected. His "Series of Details of Gothic Architecture" was published half a century ago, when he was scarcely more than twenty years of age; it was followed at various periods by "Illuminated Ornaments," "Specimens of Ancient Furniture," "Ancient Plate and Furniture," "The Encyclopædia of Ornament," "Dresses and Decorations of the Middle Ages," "Alphabets, Numerals, and Devices of the Middle Ages," "The Handbook of Mediæval Alphabets," and many other works. He was a learned antiquarian, and a most skilful illuminator; his books showing much archaeological knowledge and artistic feeling of its kind.

ARNOLD SCHEFFER.

The French papers announce the death, at Venice, in the month of June, of this artist, who had scarcely reached the age of thirty-three years. He was son of Henry Scheffer, and nephew of Ary Scheffer, and studied under his father and M. Picot. From 1859, when he first exhibited, till 1870, he was a constant contributor to the salons of Paris, where his semi-historical *genre* pictures found many admirers.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

THOMAS BARKER'S FRESCO AT DORIC HOUSE, BATH.

SIR,—In the May number of your Journal an article was published on the subject of the frescoes in the Houses of Parliament, in which the question of the causes which have operated in their being brought to their present ruinous state was dealt with at some length. The subject is one of great artistic interest, and, I may add with equal truth, of great national interest; therefore any fresh information which brings the public mind only one step nearer to a precise knowledge of the lasting properties of fresco in a climate such as ours, merits, at all events, the attention of those who, having bestowed upon the question much patient investigation, have arrived at no satisfactory conclusion.

The readers of the *Art-Journal* are doubtless well aware that fresco-painting in England is comparatively a recent experiment: so generally is this understood, that many persons have conceived the impression that the frescoes in the Houses of Parliament were the first accomplished in this country upon a scale which merits the name. The supposition, however, is erroneous, and my object in writing this letter is to direct the attention of the public to one which was painted about twenty-two years before those before mentioned, and which has practically answered in a satisfactory manner the oft-raised question, "Can a permanent fresco be painted in this country?"

In 1825 Thomas Barker, the painter of the 'Woodman,' and other works, carried into execution a project to which he had aspired many years before, by painting on the wall of his residence, Doric House, Bath, a large historical fresco. He selected for his subject the 'Massacre of the Sciotes,' an event which occurred about two years previously. He had beforehand made himself thoroughly conversant with this branch of Art, in its theoretical aspects, by a careful study of the mural pieces of Correggio, Raffaele, and other masters, while a student in Italy between the years 1790 and 1794, aided by the knowledge he there obtained of their *modus operandi*, and the subsequent perusal of various works of Italian authors bearing upon the subject. When, therefore, he set about his task he was perfectly familiar with those mediæval principles which are absolutely essential in the composition of genuine fresco. During the long and tedious process he adopted in the preparation of the lime for his plaster, he made himself thoroughly acquainted with the existing costumes of the Turks and Greeks in all their varieties; and the accuracy of these details is one of the features of his work. He commenced painting it in 1825, and completed it in the same year, after six months' laborious application. His ground was the inner surface of the once much-admired Doric façade of his gallery, and the dimensions of the composition are 30 feet by 12 feet. A brief description of the painting may not prove uninteresting.

The scene of action is laid in the vicinity of a Greek convent in the environs of Scio. Nearly all of the twenty-seven or thirty life-size figures which occupy the foreground may be included in two principal groups. In the centre group is concentrated all the energy of the picture, and in the one to the left of it the pathos. The most prominent figure of the former is a fiery Turk of herculean frame in the attitude of advancing with upraised scimitar to attack a Greek merchant, who, with haughty and defiant air and firmly grasped sword, stands on the defensive; his wife and daughter are rushing between them, their faces expressive of the greatest consternation and grief. A little to the right a Turk is seen bending over a youth and in the act of poisoning him; and further to the right a Greek of the humbler class is carrying off a wounded female. The dying and the dead are strewn about, and other figures are engaged in mortal conflict. The group on the left consists of the Papah, who has just issued from the convent, and is advancing with open arms to succour a Greek lady seeking to gain the

protection of his asylum for herself and her child; a young Greek patriot lying on the terrace mortally wounded, and supported by an inferior of the community; another Greek woman—supposed to be the wife of the wounded man—with her two children, also regarding with agonized and supplicating looks the venerable father. In the second ground are groups of Greeks flying from the scene of carnage, and in the background the burning town is discernible. The prospect opens to the sea. On the extreme right of the picture are the ruins of an ancient temple. The time is supposed to be evening—just before sunset; the sky is stormy and lowering, an effect which is heightened by the smoke and fiery reflection caused by the distant conflagration.

When this fresco was first exhibited to the public it attracted a large number of distinguished persons to Doric House, and was pronounced a very wonderful achievement by the Art-connoisseurs of that day. It being the first ambitious attempt at fresco-painting in this country, it was naturally regarded by the artist in the light of an experiment, and as time went on he watched it with considerable interest. Seventeen years after its completion he wrote as follows to his most intimate friend, the late Sir William Cockburn—the draft letter is among the artist's papers—"First, then, as to the durability of fresco in this climate. It is as yet too early to form a decided opinion. I may fairly say, however, judging from the large fresco I have painted, that it offers every hope of perfect success. It is now, seventeen years since the completion of that work, without the smallest symptom of decay; nay, if any change has taken place, it has been for the better, the colouring having become much more effective."

There is ample excuse for my drawing comparisons between this fresco of my grandfather's and those in the Houses of Parliament, because facts, and not theories, must decide the question of the practical success of this branch of Art in our country. It is indisputable that seventeen years after the better known works were painted they were already on the high road to ruin. It may be surmised that the "Barker fresco" was painted on a wall peculiarly favourable, by its dryness, to the preservation of the former. The use of this argument, in my opinion, tells against the parliamentary works, and in favour of Barker's. Doric House is situated at the foot of a hill, and in the immediate neighbourhood of trees; moreover the fresco was painted on an exterior wall. If the deleterious influences of atmosphere and situation were warded off by the care of the artist during his lifetime and occupation of the house, for many years past scarcely any precautions have been taken to arrest the action of air and moisture upon it; on the contrary, for long periods, during which the residence was untenanted, every encouragement may be said to have been offered to the operation of those influences which tradition asserts are inimical to frescoes. If my memory does not deceive me, I have myself, during one of those long intervals of unoccupation and neglect, seen the wall streaming with moisture; yet in spite of these circumstances the fresco has existed almost half a century scarcely impaired by time or damp. At the present moment not a single figure of the entire composition shows the least symptom of that flaking off of the surface-crust which is the mode whereby frescoes are wont to decay; while the depreciation in the quality of the colours has been comparatively trifling. The reds and the yellows, which are more extensively used than any other colours proper, present no perceptible diminution of their necessary brilliancy, and the same may be said of white. In fact, the only colours which appear to have sunk and become somewhat negative, are the dark greens and blues, which have been employed with a sparing hand, while the only portion of the fresco in which absolute decay is visible is a part of the sky, where some decided flaking off of the crust has appeared. I have no hesitation in saying that had not the proper precaution of warming the room with a fire occasionally been neglected during the periods in which the house was unoccupied, this evidence of decay would not be apparent now; and that while the fresco remains

in as careful keeping as it does at present, the progress of the evil will be arrested. The real harm done to the fresco has been accomplished artificially through the grossest stupidity and thoughtlessness. There can be no doubt that some years ago an attempt was made to varnish it, the consequence being a white film spreading more or less over the surface. This, when viewed closely, detracts considerably from the brilliancy and clearness of the composition, but, seen from the proper distance, the bad effect is nearly lost.

I have described as accurately as I can the present condition of this fresco, and I feel sure that the readers of the *Art-Journal* will admit that it possesses merits on account of its durability alone which entitle it to public notice as a great curiosity of British Art. Respecting its merits of a higher and more artistic order, my relationship to him whose performance it is compels me to be silent, yet certain am I that were it better known, and were it subjected to just and competent criticism, it would be widely recognised as a noble work of genius, unless the original meaning of the word has been obscured by new definitions or the modern artifices employed in the acquisition of fame.

EDWARD H. BARKER.

Bath.

THE BROTHERS.

FROM THE GROUP OF SCULPTURE BY C. CORDIER.

M. CORDIER, a French sculptor, appears to have founded a new order of his art, if the term is admissible, though the style does not seem as yet to have attracted many followers—not even one, so far as we recollect. Neither do we believe it likely to have any, for its adoption by another artist would at once declare its source, and deprive him of all claim to originality, which, perhaps, is the chief merit of the "order;" this may be called ultra-realistic, for it consists of the combination of two distinct materials in a single figure, bronze or dark marble to imitate the skin of the negro and other coloured races, and white or variegated marble for the white races of mankind and for draperies.

The most striking works executed by M. Cordier after his manner are some statues of Eastern women, which many of our readers, doubtless, will remember to have seen on the staircase leading to the picture-galleries of the International Exhibition at South Kensington in 1871. These figures are singularly attractive; the bronzed head and bust seem a perfect imitation of the natural features, while the colours of the variegated marbles used for the draperies almost realised the truthfulness of real textile fabrics. How far such treatment comes within the canons of sculptural laws scarcely admits of question; but if the colouring of statues be considered permissible, we see no reason why other means may not be employed for a similar result—the imitation of nature.

In the group engraved here the sculptor has carried out his method in a more extended form, taking as a text for his work the well-known phrase as applied to the negro, "Am I not a man and a brother?" The iron round the ankles of the black boy indicate that he has been a slave; but there is no chain. He has burst his bonds and is folded in the arms of the white boy, saluting him as, it may be presumed, his deliverer. The group is a pretty "study in black and white," an original artistic fancy, life-like, and animated, and excellently modelled; the characteristics of the opposite races are well preserved in both.



THE BROTHERS.

ENGRAVED BY E. ROFFE. FROM THE GROUP BY C. CORDIER.

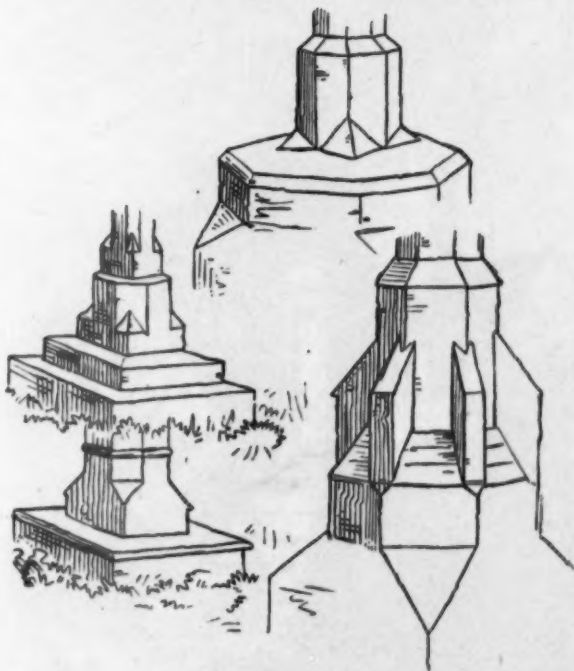
LONDON. VIRTUE & CO.



THE
ANCIENT STONE CROSSES OF ENGLAND.*

BY ALFRED RIMMER.

HERE were probably not fewer than five thousand crosses in England, of the kinds already indicated, at the time of the Reformation; and though they may admit of some such classification as that now attempted, they must have been erected for many other objects and on many other occasions than have been enumerated. There were some crosses, for example, that were supposed to have peculiar claims on certain classes; like one at King's Weston, in Gloucestershire, most beautifully situated on the Severn, at which sailors paid their devotions after a voyage. This cross was celebrated far and wide, and a judicious hole was cut in the stone to receive the contributions of those who had profited by it, or hoped to do so. I am indebted to Canon Lysons, of Gloucester, for furnishing me with the following extracts, which show how universal, even at an early period, the use of the cross was:—"Tertullian (*de corona militis*), writing A.D. 199, or one hundred and twenty years before the conversion of Constantine, to which period most writers have been in the habit of tracing the use of the cross, writes:—"At every commencement of business, whenever we go in or come out of any place, when we dress for a journey, when we go into a bath, when we go to meat, when lights are brought in, when we lie down or sit down, and whatever business we have, we make on our foreheads the sign of the cross." And Chrysostom, in 350, says: "In the private house, in the public market-place, in the desert, on the highway, on mountains, in forests, on hills, on the sea, in ships, on islands," &c. This last quotation is extremely suggestive of the great variety of places where we find them. In a future chapter we shall dwell more particularly on the versatility of design that has



Bases in Gloucestershire and Norfolk.

been expended on them, and our own inferiority in ingenuity and resource to the mediæval architects. Nothing illustrates this more forcibly than the obvious incompetence of the profession to deal with new materials, for example, plate-glass, where no precedent has been furnished—what would an architect of the fifteenth century have given for such a splendid material? But now whenever it is introduced in large plates, in a Gothic

building, the effect is simply a kind of Alhambra appearance, not the old Alhambra—the modern one. The drawing here given illustrates a very simple object indeed,—the converting a square base into the base of an octagon shaft. These square bases are the top steps of different crosses; and by splays or brooches they become, in the next stage, octagonal shafts, they all have such an exceedingly satisfactory finished look.

To take another familiar instance. We have for more than a



Our Lady's Well, Hempstead: bases of two Crosses over Gables.

century been content with the modern marble square chimney-piece over a fire-grate, with a flat slab for chimney ornaments, which is an institution peculiarly of the eighteenth and nineteenth centuries. I do not know that anything so dreary has ever been devised for any purpose whatever; nor would it be easy to invent anything else so bad, and yet these are being put up by hundreds daily through the length and breadth of the land. Perhaps a worthy rival might be found in sash-windows that supplanted casements. The latter when open or closed, as the case might be, broke to some extent the monotony of a weary row of square windows, such as we see in a London street; and in a happy moment some one invented a sash-window, to give a finishing touch to the baldest kind of architecture that has ever disfigured any country. True it is, they are more complicated, more expensive, and less efficient, besides offering every possible obstacle to cleaning. But it was a momentous question; something was left undone that could be done to add to the ugliness of street architecture; so utility and common sense were sacrificed. These reflections naturally follow the examination of the crosses we are considering, which are not only convenient, but objects of great beauty.

The cross at Iron-Acton, in Gloucestershire, seems to have been designed for addressing a congregation out of doors in summer weather; and the engraving can give only a faint idea of what it was originally. The stone of which it is made is very hard, and the carvings on it are perfect; but it has been mutilated designedly. The angle-buttresses were formerly terminated by pinnacles, and over the centre was the tall cross. It has evidently been destroyed by heavy missals, and there are marks on the upper part where stones have struck; but whether the remaining part was too solid for further sport, or whether the inhabitants of the houses on the other side objected to the

* Continued from page 100.

proceedings, we are nowhere informed. There was a light octagonal shaft, in the middle of which the base and cap are now standing; and from this sprang elegant moulded ribs, intersected by carved bosses. The work is evidently of the fifteenth century.



Hempsted Cross, Gloucester.

The preaching-cross of Black Friars' monastery, in Hereford, somewhat resembles that of Iron-Acton; but the details of the former are more beautiful, and the design is more elaborate. It is perhaps not obvious at first why the Hereford cross is more pleasing in appearance; but this arises simply from the fact of its being hexagonal instead of square. Hexagonal or octagonal structures on this scale always suit the tone and intention of Gothic architecture better than square ones. This is happily illustrated in Chester Cathedral, where the bishop's throne, which is excellent in detail, but square, is opposite the pulpit, which is octagonal, and the difference in effect is very marked. The Black Friars came to Hereford during the time of St. Thomas Chanteloup, about 1280, and at first they set up a small oratory at Portfield; but on that falling into ruin, Sir John Daniel commenced another for them, which was finished by Edward III. Round the pulpit that is here shown were cloisters, into which the public were able to retire in wet weather without being out of the hearing of the preacher; something, it is said, in the style of old St. Paul's preaching-cross. There a great number of influential people were buried, as is narrated by Grose, and also by Dugdale. The monastic buildings were destroyed, and used, in the same place, for an asylum for soldiers and domestic servants, at the early part of the seventeenth century.

The crosses of Lydney and Aylburton, which are situated in a beautiful part of Gloucestershire, on the left bank of the Severn, differ much from the preceding; and it is somewhat difficult

to classify them under any of the heads originally specified. They are approached by tall flights of steps, from which it is not improbable that an ecclesiastic may have addressed the rustics. The one at Lydney must have been a splendid structure when complete, standing in the middle of the village on a very high flight of steps. These crosses are called by local authorities fourteenth-century work. There is nothing in the style of architecture to indicate their age with any kind of precision: but there is no reason to suppose the date is incorrect, and history is silent regarding them. Mr. Pooley, in his excellent work on the Gloucestershire crosses, points out indications of their being designed by a foreign artist—an Italian probably; and certainly the heavy corners of the one at Aylburton would seem to confirm this supposition. Italian artists were not unfrequently employed; it is known that they were engaged by Edward I. on the Eleanor crosses.

Hempsted Cross, also in Gloucester, is situated in the beautiful village of Hempsted, and within a short distance from Hempsted Court, the seat of the Lysons family, where the great work, "Magna Britannia" was written, a book which for fidelity and exhaustiveness stands almost alone in antiquarian researches; even though it was a pioneer, and published nearly three-quarters of a century ago. Very picturesque this cross is, standing in the middle of a quiet village of more than ordinary beauty. It had been partially destroyed; but Mr. Lysons, the present lord of the manor, found the pieces, and had it restored. A little further along, on the field-road to Gloucester city, is another cross, differing materially from those last enumerated, and called "Our Lady's Well." It is closed in the gable on the reverse side of that shown, has been walled up closely in the present century, and it is commonly said to be arched with moulded ribs inside,



Base of High Cross at Aylburton, Gloucester.

and to have, or to have had, some carving. All the old stonework is singularly sharp and clear in this district: it was soft when worked originally, and became indurated after a comparatively short exposure to the weather; and like other stone of a similar kind, when once the face is chipped away it never forms again.

With the exception of the last cross named, all those treated in this chapter might be called preaching-crosses; and it is

often asked why they should be in such unlikely places. A few words of explanation will suffice, beyond those already given.

About one hundred and fifty years after the Conquest, lived and flourished St. Francis, who, at the age of thirty-seven, enjoyed the title of "Seraphic Father." He was the son of a wealthy merchant ;



Remains of Preaching Cross at Iron-Acton, Gloucester.

but after a fit of sickness, disinherited himself, and set to work to establish a new order. He wore a grey serge coat, and soon was at the head of a chapter of five thousand friars, who habited themselves like him, and were called "Grey Friars." About the same time, another zealous reformer, Dominic de Guyman, founded another order of friars, who dressed in black, and wore a white rochet. The latter monks were the first to arrive in England, with high testimonials from the Pope ; and great was the sensation they caused. They came on foot, being forbidden to mount horses, by the humility of their rule ; they said they wanted neither silver, nor gold, nor lands ; but they had a necessity laid upon them to preach the Gospel to the poor. These Black Friars, also called Dominicans, soon established a splendid monastery in London, and had a bridge over the Thames, where the present one bearing their name stands. Both these orders were called mendicants, and a slight acquaintance with the various brotherhoods would throw much light upon us, when we examine the present remains of monasteries or crosses, or indeed of mediæval architecture at all.

The Cistercians came into England in 1128, from Aumone Abbey, in Normandy, the Bishops of Winchester establishing them in the Abbey of Waverley. They might be called a sect of the Benedictines, and were equally remarkable for the strictness of their lives. What this strictness was, we are not at a loss to gather from the records of many Cistercian monasteries : they ate neither flesh nor fowl, unless given them in alms ; and built their religious houses at a given distance from each other, always choosing some secluded place. Their text was that "the wilderness and the solitary place should be glad ;" and the houses of the Cistercians well carried out their text. Fountains, Furness, Valle Crucis, and eight hundred more, were the astonishing results of

their exertions, of which eighty-five were in England and Wales. They went about, in the first instance, carrying preaching-stands, as the Wesleyans do now in some country places ; and they soon established preaching-crosses as a more convenient and dignified way of addressing the populace. There were many other orders, besides those mentioned, who were equally strict in their way of life. The difficulty of finding any historical record of so many crosses arises from the fact that they were built out of the rapidly growing wealth of the orders, and were barely recorded even at the time they were erected.

Well would it have been with them, and perhaps the generations after them, if they had adhered to their strictness of life ; but unhappily increasing wealth brought increasing temptations to luxury ; and the profusion of their household became a by-word. Parochial clergymen invented satires upon them, and even incorporated them in carvings on their churches, in sometimes nameless devices, giving accidentally a cue to some modern architects to copy in their ignorance caricatures that have lost their meaning.

So strict at one time was the law of the mendicant orders, that they never spoke except in preaching from a high cross ; and only made signs, after their discourse, for what they wanted. How they fell away from their high standard is no part of the present work to follow ; but the Royal Commission found that in Furness Abbey, Rogerus Pele, the Abbot, had one more wife than would be allowed to even a layman, and two more than an ecclesiastic ought to have, as the chronicler relates ; and others



Black Friars' Preaching Cross, Hereford.

were enumerated who had similarly relaxed the rules. It is only fair to the last named order,—the Cistercians,—however, to add that they covered the country with buildings that have no rivals for architectural skill and beauty, in any known remains on the earth ; indeed, we may generally refer any large building of more than ordinary beauty to the Cistercian order.

EXHIBITION OF THE ROYAL ACADEMY.*

IN Gallery No. VII. we find a few landscapes of more than ordinary accomplishment. And particularly it is necessary to study carefully the remarkable piece of work contributed by J. BRETT. 'A Morning amongst the Granite Boulders' (681) expresses the mere physical qualities of the scene it represents almost without a fault. The firm, clean sand, that has been washed smoothly around the embedded rocks, the rocks themselves, and the bright, glistening seaweed that covers them,—all these things are real almost to the point of illusion. They are painted with marvellous solidity and thoroughness, as by one who has studied every minutest incident of their formation. The sea is not so real: it needs greater transparency. But, with this exception, the picture is as powerful a piece of painting as the exhibition contains. And yet, with all its power and talent, this view of sea and sand is wholly devoid of imaginative significance. There is no trace of human sensibility, no suggestion that the scene so clearly realised has influenced the mind of the painter. All that is shown is the scene itself, untouched and unchanged, and suggesting no human passion save a passion for mechanical fidelity. A cold and unsympathetic attitude towards nature belongs to many other English landscape painters besides Mr. Brett. It is especially observable in his work only because the executive talent is greater there than elsewhere. He has given a complete and masterly fulfilment to views about nature that very many artists hold, and few have so remarkable a power to express. The truth is, our supposed supremacy in this department of Art rests upon a very uncertain foundation, as those who take the trouble to study the work of French painters may readily discover. In a landscape by Corët or Dupré, as in a landscape by Constable or Müller, one dominant sentiment always controls the picture. The outward facts of nature become obedient to an impulse that proceeds from the painter himself, and without sacrifice of actual truth, the scene is made to express beauties of thought and feeling that are suggested to a mind which has dwelt long and lovingly upon its natural beauties of form and colour. This view of the art is not common among contemporary English painters. With the majority, a landscape is either a thing of trick and receipt, based upon some rigid and presumably artistic plan, or it is a mere literal realisation. Of the two, the latter is certainly to be preferred, and it becomes almost admirable when it employs the talents of so powerful a painter as Mr. Brett.

There is a strong contrast between the landscape just noticed and 'Dordrecht and the Meuse' (682), by E. DE SCHAMPHELEER, which hangs close at hand. The poetical element is still absent, and on the executive side there is certainly less force. And yet this view of river and ships, and town beyond, shows a trained artistic sense not to be found in Mr. Brett's work. The colour is chosen and arranged with greater skill, though it nowhere approaches so closely to the actual colour of natural objects; and in the composition, con-

sidered as a whole, there is more singleness of purpose. The picture, in short, is artistic without being inspired, carefully schooled in its method, and altogether sincere and honest in purpose, yet withal a little cold and lifeless. 'The vocal Memnon: Sunrise, Plain of Thebes, Egypt' (676), by A. MACCALLUM, is an attempt at something very much higher. The artist has striven to produce a strong emotional effect with the passionate flush of sunlight upon the lonely colossal figures set in clear outline against the changing colours of the sky at dawn. It is difficult to speak confidently about a representation of a scene like this; but the picture, though possessing an uncommon share of beauty, nevertheless leaves the impression of colour a little over-heightened, and perhaps also of sentiment too plainly emphasized. The work, however, has an undoubted influence, and in the right direction. Especially to be remarked in it is the clearness of the light and the cleanness of the radiant colour,—points too often missed in Eastern landscape. Among other landscapes in the room, the contributions of Mr. MOORE command attention, by the sincerity and truth of their manner. We know of no one else whose work shows so just an appreciation of the forms and changes of the sea and of the mist that gathers over the sea. 'Crossing the Bar' (641) and 'Ebb Tide' (687) are both admirable specimens; and the former surely deserved a better place than the Academy has accorded to it. We may add to the list of landscapes the 'Borrowdale' (677) of G. E. HERING, who has also in this room another picture, 'The Outskirts of the Wood: a Reverie' (696). In both there is good artistic purpose and some feeling for colour.

In a more methodical course round the room, we come very early upon 'The Catechist' (621), by J. H. WALKER. This is a well-drawn group, and the picture exhibits in addition a bold scheme of colouring, not, however, quite successfully managed. There is promise enough in the work to render it a welcome performance.

E. LONG is among those who seek out some historical subject for illustration. This year we have 'The Moorish Prose-lytes of Archbishop Ximenes, Granada, 1500' (628). The following extract sufficiently explains the event, which has been treated with considerable dramatic force:—"The greater part made their peace by embracing Christianity; many others sold their estates and migrated to Barbary; and the remainder of the population, whether from fear of punishment or contagion of example, abjured their ancient superstition and consented to receive baptism. The whole number of converts was estimated at about fifty thousand, whose future relapses promised an almost inexhaustible supply for the fiery labours of the Inquisition." The picture is large and ambitious in style, and suggests the need of more deliberation in the grouping of the figures. A crowd of this sort is not easy to manage; and if the result is to be harmonious, considerable thought must be expended upon the drawing and arrangement. Mr. Long has, however, abundant energy and cleverness, which are exhibited without stint in the present work.

'The Plague of her Life' (645), by J. D. WATSON, is an effort in a direction hitherto untried by this painter. A jester is paying mock reverence to a crabbed housekeeper, while there are those who look on and laugh. The drawing is careful, but a little hard, and the colour has about it a kind

of inkiness which is not pleasant. But the performance impresses by its vigour and skilfulness, qualities which Mr. Watson's work always possesses. Beneath this hangs 'The Poor of the Village' (644), by J. ISRAELS, wherein a group of poorly clad figures approach a fishing-vessel which lies stranded on the shore. The colour is grave and almost sad in tone, the drawing has dignity and directness, and the influence of the work as a whole is decidedly high.

There is no painter who makes more steady advance than MARCUS STONE. He has given himself up to a style of painting which has many admirers, and in which industry is as much needed as genius. 'Le Roi est mort: Vive le Roi' (663) is a careful and elaborate piece of work, without a trace of the negligence of style which seems too often to be deemed the proper accompaniment of historical painting. The crown has been brought to be placed on the head of a child, who shrinks from the honour he does not wholly comprehend, and takes refuge by the side of his mother. Through the open doorway we may look into the chamber where death has been; and in the expression on the faces of the courtiers may be read the varied feelings which follow upon so momentous an event. The painting is conscientious, but a little thin and hard, while the colour has been studiously considered and arranged. Mr. Marcus Stone has not exhibited a more painstaking and elaborate work than this. 'Sirens' (675), by W. B. MORRIS, is a view of calm sea, and graceful women sitting idly upon its verge, while from a boat, resting motionless upon the tide, a sailor looks out with an expression plainly telling of the power that attracts him to the shore. This simple incident is treated with idyllic feeling and a regard for decorative effect. The lazy swell of the sea and the outline of the female figures are, in different directions, excellent specimens of workmanship.

Not many portraits call for special notice here, but we must not omit to mention 'Mrs. Spencer Clifford' (656), by J. ARCHER, R.S.A., which is strong and artistic work. While on the subject of portraits, it will be well to recall two examples of the art, 'Baron Hochschild' (192), and 'Baroness Hochschild' (319), contributed by Miss RIBBING, a young Norwegian artist, which were omitted in our notice of Gallery No. III. There is a commendable firmness of style in these works, and evident thought in the treatment of character. We must conclude our remarks on Gallery No. VII. by mentioning the names of Miss E. SANDY'S 'Undine' (646), J. C. MONRO'S 'Fallen Leaves' (655), and A. F. GRACE'S 'Hay-harvesting in Sussex' (688). In the first is some studious drawing, marred a little by coarseness of colour.

There is very little work in the exhibition of the character seen in A. LEGROS' large picture in Gallery No. IX. Here the art is steadfast and patient—not over eager for effect, but enduringly valuable by virtue of its strength and honesty of purpose. These are the very qualities not frequently discoverable in the present Academy. Enough cleverness and some trace of poetic feeling are visible among the products of other painters, but Mr. Legros stands almost alone in his thoroughness of realisation and in the sincerity with which the least important things are manifested on the canvas. English painting has need to regard carefully this habit of fidelity, which it has frequent temptation to neglect. So

* Continued from p. 203.

long as the taste of the public remains uncultivated, the gift of careful realisation will be too little esteemed, and superficial cleverness valued at too high a price. Mr. Legros' work tends to the correction of this fault. His picture this year is called 'La Bénédiction de la Mer' (981), and represents a company of devout peasant-women kneeling in the presence of a procession of priests advancing towards the sea. The painting of flesh and garment is strong and accurate, and the drawing highly accomplished. And yet with these undoubtedly great qualities, the picture misses any sort of poetic influence. The bounding lines of the composition attain to no subtlety of grace, the carefully chosen colours fail of imaginative harmony. Such a picture must be valued for its rare workmanship, for the unflinching realism of the result, and for the high protest it affords against the vices of negligent execution. Viewed in this way, it holds a unique place in the exhibition, and could ill be spared from the walls. Mr. Legros, however, has a right to complain of the very bad position into which the painting has been thrust. Surely it would not be difficult to name several large pictures which should have made room for this.

The Gallery now under review exhibits better qualities of landscape-painting than can be found in any one preceding room. This branch of Art is at the present time in a state of change and transition, and here several different styles are strongly represented. It may be useful to select examples where the aims and methods of the painters are in contrast, and to consider them together. For this purpose there is 'The Lady of Shalott' (949), A. HUGHES; 'Twilight' (950), H. W. B. DAVIS, A.; and 'The Storm coming on at Sunset' (987), by H. MOORE. In the first of these the painter has attempted something more than landscape. Figures are introduced, and the picture aims at the illustration of an imaginative theme. But the depth of river-water set in the shadow of overhanging trees is of higher interest than the faces and forms of those who are gazing at the Lady of Shalott. Mr. Hughes attempts in landscape what most other painters leave untouched. He seeks to realise the minute brilliant changes of natural colour, and at the same time strives to bring these rich tones into harmonious and artistic shape. Complete achievement of such an ambition is not to be looked for in this work; but it serves, nevertheless, to show how imperfect is the common artistic observation of nature. In the greater part of modern landscape there is no thought of revealing so much of the richness and diversity of natural growth; enough is done if a general effect of resemblance is gained, and a measure of sentiment added to grant a motive to the representation. Mr. Hughes has a different aim. He has found in nature a complexity and wealth of colour which modern Art has been content to leave unrevealed; and his efforts are directed to a deeper realisation than others attempt. The influence of rich sunlight upon grass and flowers, the opalescent hues of moving water, and the depths and changes of foliage in shadow—these are the facts of landscape which Mr. Hughes tries to paint in the 'Lady of Shalott.' The success of the achievement, though not complete, is yet not small. The painter has never quite got rid of a morbid tendency towards a prevailing blue tone of colour, which mars too often the best efforts of his Art. The fault is apparent here, and both the faces of the country people and the painting of grass and leaf want a certain distinctness and cleanness of colour. The

picture, however, impresses us with the close and loving observation bestowed on natural things, and the increased beauty which such observation gives to the result. 'Twilight' by Mr. Davis, gains its effect by quite other means. It adopts rather the method and machinery which have grown conventional in landscape-painting, and only gains a true result by the new strength and sincerity given to the work. The feeling of stillness in the vale is very beautifully conceived, and the drawing, both of trees and cattle, something more than sufficient. The evening light in the sky is realised not only with rare artistic accomplishment, but with the trace of a new impulse born of the particular scene. And yet, although signs of originality and fine instinct thus everywhere show themselves, the work is still a little embarrassed by traditions which Mr. Davis will probably not take long to lose. When his own individuality shall have coloured his work completely, the painter's efforts will yield even better results than this.

The third picture we have selected as in some sense representative of a distinct phase of landscape Art, differs essentially from either of those already noticed. In Mr. Moore's work there is more power of abstracting and isolating the spirit of natural scenery than Mr. Hughes possesses, and a closer approach to fidelity of colour than has as yet been gained by Mr. Davis. And, added to these qualities, the painter seeks and gains a measure of decorative effect not attempted by either of the others. This is a combination of elements not often found in harmony. Decorative work is too often falsely remote from the realities it symbolizes; faithful naturalism of realisation frequently lacks the controlling artistic power which is needed to give the sense of beauty. In this picture of murky sky illumined by a little space of lurid light, and overhanging a barren strip of land that runs out to a threatening sea, we have an example of Mr. Moore's best style of interpretation. It is without the mannerism sometimes discernible in his sea-pieces, and almost free from the chalkiness of texture which is the painter's besetting sin. Moreover, there are a breadth and confidence of treatment and a fulness of unexaggerated sentiment that place it among the finest landscapes of the year.

'The Gadarene Swine' (988), V. PRINSEP, is another picture wherein the landscape, although not meant perhaps to occupy the chief place, will nevertheless be regarded as the most attractive part of the composition. The herd of black pigs on the verge of the cliff gives occasion for good drawing and humorous expression, but the painting of the cliff itself, and of the streak of cloud above, and the sea below, shows a higher effort.

Portraits by G. F. WATTS, R.A. (915), and by J. E. MILLAIS, R.A. (1005), recall us to a consideration of the works contributed by these two eminent painters. The efforts of both are this year confined almost completely to portraiture. Mr. Watts, however, sends, besides his portraits, one subject-picture in the large room with so much imaginative beauty of treatment, as to make us wish for some greater work. But the devotion of both these great painters to portraiture, though to be regretted on other grounds, lends, nevertheless, an uncommon strength to that side of the Art of the year. In truth, it would be hard to recall any previous exhibition wherein the portraits have been more prominent and meritorious. The series sent by Mr. Millais would alone serve to make the exhibition remarkable, and when these are set in contrast with

the portraits of Mr. Watts, we find diversity as well as strength. For the method and motive of their art lie widely apart. Mr. Millais, with a power of realisation that is unrivalled, emphasizes the physical characteristics of his sitters; Mr. Watts, seeking for something more profound, endeavours to convey the mental impression which the face has left.

Difference of purpose leads to different artistic triumphs. Mr. Watts seldom paints with startling realistic force. His executive manner seems always a little hesitating and uncertain, as though in fear of disturbing the general harmony of effect. But what he does gain when his work is at its best is a high and noble rendering of character—grave and quiet, but deep and enduring in its beauty. Mr. Millais scarcely aims at that result. He is vivid beyond the power of the other—delighting to startle us into admiration of his power. His astonishing talents are nearly always displayed with something of a shock, and he has not at all times the control which should guide the work of a great artist. His exhibited portraits this year illustrate his power and its defect in a remarkable manner. We cannot conceive of more brilliant painting, after its kind, than he shows in his portraits of Mrs. Heugh (21) and Mrs. Bischoffshelm (228). It surpasses anything that even the painter himself has previously done. But we could wish with this brilliant painting that there could have been a higher and more ideal view of his subject and greater reserve in the display of power. The example (1005) in the room now under notice is in some respects the most agreeable and pleasing picture which he has sent this year. The name of the sitter is not given, and the picture is made a little more than a mere portrait by adding a couplet from "Lalla Rookh" to interpret the pathetic expression on the face. There is much beauty in the well-shaped head, and the deep tones of the dress and the background are brought skilfully into accord with the half-passionate, half-mournful expression upon the face. As this is, perhaps, the best of Mr. Millais's portraits, so the likeness of Miss Mary Prinsep (915), by Mr. Watts, is certainly the worst of his. It is hard to believe that so weak a performance is painted by the same hand as painted the masterly portrait of Mr. Spottiswoode in the first room. Miss Prinsep is represented in a long grey driving-coat, and the full figure is set in a wide expanse of grey mist. The intention of the painter has apparently been to produce harmony of greys; but the intention was better than the performance. Mr. Watts's genius is of that kind which sometimes fails altogether, and we think this picture is one of the least happy efforts of his pencil.

Our painters do not now often illustrate incidents of the hunting-field, and perhaps, on the whole, we should be thankful for the omission. But 'Stole away from Ranksborough Gorse' (920), C. LUTYENS, is an example of the kind which shows both spirit and a good instinct for the beauties of landscape. The heavy clouds and dark green of the fields are excellently realised. Another good landscape hangs close by: 'A Welsh Orchard' (924), A. HAGUE, shows painstaking workmanship, well directed towards an harmonious result. The grave, quiet tones of this little piece are in striking contrast with the bright, clear sunlight represented in 'Bayonne' (932), by R. L. ALLDRIDGE. The different dresses of the men upon the shore are admirably realised, and landscape has been rendered with a sound regard for atmospheric effect.

It is a pity that so clever a painter as W. J. HENNESSY should exhibit a picture like 'Summer Days, Long Island, U.S.A.' (956). There has been an effort to attain the sentiment that the late Mr. Mason used to throw into landscape, but without sufficient power to make the effort valuable. The figures are astonishingly ill-drawn, and the light is exaggerated in tone. And yet, though full of defect and everywhere suggesting a poverty of technical resource, there is enough promise here to make us hopeful of the artist's future performances. There is more accomplishment, but less ambition, in 'Simpletons' (960), S. L. FILDES. This does not represent the advance we had a right to expect from so promising a young painter. It is clever throughout, and in treating so well-worn a theme, credit is due to Mr. Fildes for having infused a measure of romantic grace into his lovers. But he might justly aim at higher achievement. Some excellent work may be found in F. B. BARWELL'S 'Sunshine and Shadow' (961), where the colour shows sound taste: good qualities may also be discovered in 'Sudbrook, near Lincoln' (965), E. R. TAYLOR.

B. W. LEADER sends a large and important Alpine landscape. 'The Wellhorn from Rosenlaus' (974) is perhaps the best contribution from this artist. It is cleanly and firmly painted, with excellent perception of atmospheric influences. Among painters of the Alps we must not forget to mention G. LOPPE, whose drawings have lately been exhibited at the Alpine Club, and who has one example in this room (930). In complete contrast with such efforts is the quiet pastoral beauty of which BIRKET FOSTER always treats: 'A Pedlar' (973) is an excellent example of the painter's art, full of the spirit of rustic things. There are two other landscapes in this room which deserve attention and admiration. The first, 'An Autumn Flood' (979), is by C. E. JOHNSON; and the second, is J. W. INCHBOLD'S 'Cornwood Valley, Devon' (1003). The latter, in particular, exhibits a very fine appreciation for the beautiful complexities of natural colouring. Among other pictures in the room are 'A Winter Afternoon in Kent' (931), MISS R. BRETT; 'A Portrait of Lady Musgrave and Child' (976), Hon. H. GRAVES, very tastefully grouped and well painted; and 'Gone to Ground' (1001), LORD HARDINGE.

Returning now to follow the order of the catalogue, we are quickly attracted by the refined and sweetly expressive 'Mistress Dorothy' (893), G. H. STOREY. There is a quiet steadfastness of gaze about this sweet face that raises it above mere prettiness; and the grave tones of dress and background are arranged with graceful, artistic feeling. Below it hangs the 'Tunisian Bird-seller' (894), J. E. HODGSON, A., which, for colour, is superior to the larger exhibited picture of the artist. The double harmony of blue and red is admirably carried out. As the bird-seller leans back against the wooden wall of his dwelling, his head is set close to the brilliant blue of feathers nailed to the door, which is repeated in a lower key in the tunic and cloak. In contrast we have the dull red of the man's face and arms, brightening a little in the colours of the vest, and revealed in full brilliance in the radiant hues of a dead bird's plumage upon the floor.

There is a trace of the influence of Corot in the little picture called 'On the River' (895), L. THOMSON. The half indistinctness of the wind-swept water, and the tender feeling in the pale sky, pleasantly recall the manner and merit of the great French land-

scape painter. Our artists are not wont, as a rule, to throw much personal feeling into landscape, but such feeling is strongly expressed in the best French landscape, and it is echoed here. 'The Rev. Henry John Owen, M.A.' (906), F. W. LAWSON, is not a very attractive portrait, but it contains good qualities of painting; the drawing of the head, though a little hard, is not without knowledge; and the colour of the background is brought into good agreement with the slightly heightened colour of the face.

'The Lady's Knight' (913), D. W. WYNFIELD, illustrates with considerable force an interesting custom of chivalrous times. It was then the habit, when a knight was about to contend on behalf of the ladies of his country, for his fair constituents to present him with a favour to be worn in the fight. The particular incident which Mr. Wynfield has striven to represent is described in the following extract:—"Truth it is that the Wednesday next before the solemn and devout resurrection of our blessed Saviour, I drew me near to the Queen of England and France (Elizabeth Woodville), to whom I am right humble servant, subject, and brother. And as I spoke to her Highness, on my bended knee, I know not how it was, but the ladies of her court environed me about, and I took heed that they had given me a collar, to which was attached a flower of souvenance, enamelled, and in manner of emprise," &c.

—Vide 'Letter from Sir Anthony Woodville, Knight for the Ladies of England, to the Count de la Roche, Knight for the Ladies of Burgundy.' The artist has handled his subject with skill. The general tone of the picture is not specially suggestive of the colour and spirit of the times of Romance. There is no elaboration of beautiful detail, no trace of the rich symbolism which characterises the time. Good sound workmanship the picture, however, does contain, and sufficient mastery of expression to render the scene intelligible and interesting. The colour, as is usual with the painter, fails of brilliancy, but it is consistent throughout, with a quiet and sober effect. Next to this hangs 'Too Early' (914), by J. TISSOT, only beaten as a piece of clever realism by the other exhibited works of the same painter. It represents a group of fashionably dressed ladies and gentlemen who have arrived too early at a ball. The somewhat vacant expressions and the elaborate costumes are realised with extraordinary skill and power. This is a kind of Art which many of our own painters cultivate, but few with the success attained here. No single incident is passed over or negligently handled. The polished oak floor, the instruments of the musicians, and even the decorations of the room, are all faithfully and completely represented. The picture exhibits a perfection of detail like that to be found in all the best French Art of the day, whether pictorial or dramatic.

Gallery No. X., though containing not many important pictures, nevertheless has a special interest and attractiveness of its own. In it we find excellent work by the less-known painters of the time; and, as an added advantage, less of the poor conventional Art that too often proceeds from men of established reputation. There is still, however, enough of this meaner kind of product to keep what is worthier out of its rightful place on the walls. Pictures were surely never before arranged with less regard to their merits than here. Some of the best in the room are very near the sky, while good positions are too often taken up by inferior work. On

this question of hanging and arrangement the present exhibition shows everywhere that there is the greatest need of reform. Even where there is an evident intention to act fairly, the result is marred by want of taste, and pictures of different classes, with aims widely diverging and even opposed, are thrown together to the utter ruin of artistic effect. Colour is little considered, and, in many cases, the painter's efforts seem almost thrown away, from the fact that the hanging committee have taken no care to make the arrangements harmonious. In this gallery there is something more than negligent and tasteless disposition of colour. The claims of merit have been unduly passed over, and those in authority who should be the first to recognise and encourage what is hopeful and accomplished, from whatsoever source it comes, have rather added to the difficulties that beset beginners in every art.

Having said so much upon a point upon which comment should have been unnecessary, we pass at once to the beautiful picture by L. ALMA-TADEMA, sufficient in itself to render this room more than interesting. 'The Death of the First-born' (1033) shows the painter at his best, and reveals certain higher in qualities which Mr. Tadema's work is often wanting. Here deep thought and rare learning find harmonious expression. The technical excellence displayed is not more remarkable than the impressive imaginative influence of the picture, and the curious harmonies of grave colour belong naturally to a subject so full of shadow and gloom. In the centre of the picture, and looking out from it with fixed, heavy gaze, sits one upon whose knees is stretched the dead youth's lifeless body. Another woman leans over with bent head and wild straying hair, whose grief is more passionately expressed; and at their feet, and bowing towards them, are others who mourn. Behind there is a space of light, where there are musicians, and then gloom again, and a dark gaunt figure moving in the gloom. The terror and suddenness of sorrow have been imagined with rare instinct. Every incident of the picture, the sad colour of the poppies that have fallen to the ground, the strange wing-like effect of the uplifted hands of those who mourn, and the enduring grief upon the faces—all symbolize with strange and curious power the hand of death that is swift, and stately, and heedless; that passes, and leaves deep shadow behind. The colour consists in a well-chosen harmony of greens and browns, alternating and varied with admirable instinct for true effect. What the picture still needs, notwithstanding all its beauty, is a higher style in the drawing of the figures, which should give to the whole composition increased poetical influence. The lines want subtlety and life, and suggest too much an art that springs from art and only remotely from nature. And yet this perhaps is scarcely a defect of the particular picture, but is rather to be considered as a natural limitation of Mr. Tadema's genius. His imagination is not of the kind which discovers the supreme loveliness of form. It has not the necessary sympathy and intense vision. But his view and treatment of a subject, if not the highest possible, are always consistently artistic, and sometimes, as here, genuinely poetic.

To pass from this picture to 'The Heir' (1062), G. S. BOUGHTON, is as complete a change as can well be imagined. And yet here also are high artistic feeling and accomplishment. Mr. Boughton seizes with admirable skill upon the tender side

of nature. His feeling for landscape is full of a delicate fancy which is charmed by the graceful forms of the branches of trees and by the flowers that peep out of long grass. There is a sweetness about his work that keeps it always pleasantly fresh, and forbids the entrance of any inharmonious thought. And yet his painting never degenerates into mere prettiness, for his love of nature is serious and true, and is based upon close knowledge of what he loves. We have spoken chiefly of Mr. Boughton's landscape, because therein, to our thinking, he is at his best; and further, because his picture this year owes its highest merit to the beauty of the landscape. The motive has been to show us a slender delicate youth as the heir to a spacious park. He is led by a graceful lady, and behind is a servant with a pony. The contrast between the diminutive possessor and the vast possessions is effectively represented; but, after all, it is the painting of the park itself that most deserves our attention. The smooth tree trunks and the mist that hangs about the trees, making the sunlight fall tenderly on the grass, are realised with beautiful effect. Yet in his delicate handling of nature Mr. Boughton has not forgotten breadth, and the sense of expansiveness is conveyed aptly enough. The picture altogether excels in taste and fancy, qualities very rare to find in the Art of our time.

We may travel back now to (1010) a picture without a title, by C. ROSSITER, and which is one of the many works here that are badly hung. The painter exhibits an unusual power over objects of still-life. He has endeavoured to realise the Antiquary's study, and has managed not only to imitate a multitude of curious relics, but has so arranged them as to produce a genuinely artistic effect. So far as we could see, for the picture is placed too high for close inspection, the execution is of a high order, and the general tone of colour is good beyond a doubt. Unfortunately, some of the work easily within reach is not of so satisfactory a kind. 'Muerte del Matador' (1015), W. E. LOCKHART, A.R.S.A., though not without some dramatic power, is violent and unreal in expression, and coarse in its executive method. The ghastliness of the dying man's countenance is terribly exaggerated, and the painting of dress and accessories shows very little regard for harmony of colour. Then again, what shall be said to the 'Reading Dickens' (1021), S. A. HART, R.A.? The flesh painting of this girl's face could scarcely be more negligent and unreal. The general impression left by the picture is petty and trivial. Such a work might fairly make way for the 'Shetland Turf-gatherers' (1024), by J. H. E. PARTINGTON. Here is a landscape which may lack something of executive finish, but it suggests, at any rate, a serious and imaginative appreciation of nature. These rustic figures, moving dimly in the wild fading light, are drawn with intention. The picture is full of the sense of labour which approaches rest, and that grows poetic by the mere force of realisation. We may fairly expect something better from Mr. Partington, but this already is better than much of the landscape-work in the exhibition. Sentiment of a refined order is in 'G. H. L., portrait' (1029), by G. E. HICKS. The execution might be more thorough, but the feeling is true and admirable. The head is well set among the leaves, and the expression is pleasantly direct and unaffected. The art which harmonizes landscape and figures so as to produce one single effect is admirably illus-

trated in 'Barnard Castle: Girls going Home from School' (1036), by E. BARCLAY. This is the most hopeful ambition of the younger school of landscape, not always, or indeed often, successfully realised, but very welcome in the poetry of its motive. Here the effort has been very happily made. A quiet light is upon the river and the houses beyond, the outlines are tender without being indistinct. In the foreground, down a path that runs by the water, young girls are trooping home from school. Their movement is not over eager, but is attuned to the grace and dignity of the soft evening light. It is the triumph of this kind of Art to bring the figures under the influence of a phase of nature, and to make the harmony complete in spirit as well as colour. While on the subject of landscape we may mention 'A Mountain joyous with leaves and streams' (1026), A. W. HUNT. This is an important work, full of conscientious labour, but unequal in effect. The colour of the broken water in the foreground is true and subtle, and the painting of tree and hill more delicate than we are wont to find. But the general effect of colour has not been successfully managed, nor is the method of execution uniform. Another landscape, which shows excellent poetic intention, is 'Summer Evening on the Thames, near Henley' (1066), by Sir H. THOMPSON. The colour is perhaps a little more florid than is right even for sunset. We may also add to the list 'On the Coiltie, Glen Urquhart' (1053), A. J. LEWIS, a very careful and successful piece of landscape painting.

This room contains some hopeful work by lady exhibitors. A portrait of Miss Elmore (1048), by Mrs. ROMER, has good directness of manner, and shows decided taste in the choice of colour, the green of the dress and blue of the ribbon in the hair being in excellent accord. Near at hand hangs a clever little study of still-life (1044) by Miss E. WARD. But the most ambitious effort is that of Miss JESSIE MACGREGOR, the young lady who gained last year the Academy medal. She has selected to illustrate her picture (1068) the words "And the veil of thine head shall be grief, and the crown shall be pain." It represents a single figure in an agony of sorrow, with her hands clasped above her head. In a subject requiring the highest culture and dignity of style, it is not to be supposed that Miss Macgregor could achieve a very marked success; but the picture if wanting in imaginative influence and dignity of drawing, shows nevertheless abundant talent. In this category comes also 'Hero Worship in the Eighteenth Century' (1096), by Miss OSBORN. The picture illustrates a passage from the life of Johnson, which is thus given by Boswell:—"It was near the close of his life that two young ladies who were warm admirers of his works, but had never seen himself, went to Bolt Court, and asking if he was at home, were shown up-stairs where he was writing; he laid down his pen on their entrance, and as they stood before him, one of the females repeated a speech of some length previously prepared for the occasion; it was an enthusiastic effusion, which when the speaker had finished, she panted for her idol's reply. What was her mortification when all he said was 'Fiddlededee, my dear.'" There is spirit in the composition and evidence of study in the drawing, but the colour stands in need of more consideration and thought.

The same defect enters into the large picture sent by K. HALSWELLE. 'An Image-seller of the Kingdom of Naples' (1085) is an extremely vigorous painting of its class.

The figures are drawn with force and truth, and the execution is of a kind well suited to the representation of dress and manners. The bold free handling of the figures in the corner where the image-seller is sitting is specially worth notice. But the defect, as has been said, lies in the colour. Here the picture seems cut up into fragments. The scheme begun in one corner of the composition is changed in the other, and nothing has been done to bring the discordant elements into harmony. Mr. Halswelle should look to this. Mere imitation of picturesque costume is not Art: the power of selection and control is needed before such work can be considered as anything more than a series of forcible but distinct studies.

Incidents from the lives of great men are the chosen subjects of a certain class of painters who are attracted rather by the literary significance of Art than by its pictorial capabilities. 'An Incident in the Life of Sir Isaac Newton' (1098), J. A. HOUTON, R.S.A., belongs to the work of this school. There is no attempt at style or dignity, but the painter's ambition is content with a bright realisation of the scene. The circumstance illustrated by Mr. Houton is taken from the early life of the great mathematician. "Newton, when a boy, being sent a message to the neighbouring town, was so long absent that his mother, being alarmed, went in search of, and at length found him by the wayside, absorbed in an old treatise on mathematics he had purchased for a few pence at a book-stall." Near to this is an elaborate painting of an Eastern interior (1100), F. DILLON. The picture represents the Liwan or da's of a Cairo house; and every minutest detail is worked out by the painter with the strictest fidelity, which does not, however, exclude artistic management of brilliant hues of colour. Among other pictures to be observed in this room are 'Going Home' (1049), E. H. FAHEY, with much good quality in the landscape; 'Morning on Loch Awe' (1052), Sir G. HARVEY, P.R.S.A., a large representation of a beautiful phase of Scotch scenery; 'Baron Münchhausen' (1070), R. HILLINGFORD; and 'Blind Musicians of Japan' (1101), N. CHEVALIER. This last was sketched during the visit of H.R.H. the Duke of Edinburgh, and is now a finished picture of much excellence. We must not omit, before concluding our notice of the oil pictures of the exhibition, to direct attention to 'The most Northerly Point of Devon' (539), J. G. NAISH, a spirited and very characteristic work.

The water-colours of the exhibition, the greater part of which are collected in Gallery No. VIII., need not detain us very long. From some cause, difficult to discover, water-colour painting does not flourish at the Academy. The best painters do not willingly send their works here for exhibition, and the room in which they are arranged certainly does not much invite the contribution of such artists. It is the worst-lighted and worst-proportioned room of the series. Notwithstanding these disadvantages under which the Academy labours with regard to water-colours, there is enough work here to give some idea of the present position of this branch of pictorial art. The capabilities of water-colour have of late been greatly enlarged, and it is no longer confined to the realisation of thin transparent effects. By many painters body-colour is employed so as to produce a thick and solid *impasto* very nearly approaching to that of oil. In the

present exhibition there is nothing which specially calls us out of our orderly progress round the room. Following the catalogue we are not long in discovering a tasteful little drawing called 'Evening after Rain' (722), J. PARKER. This painter has adopted the style familiar to us in the clever drawings of Mr. Pinwell, and he has learned his lesson with something more than the aptitude of a pupil. His work has a feeling of its own, and the colour of the sky and landscape shows a genuinely sympathetic view of nature. 'The Finding of Sir Launcelot disguised as a Fool' (729), and 'Sir Tristram and la belle Fonde' (836), both by M. S. STILLMAN, are two illustrations of "Morte d'Arthur," which have many commendable artistic qualities. Mrs. Stillman has brought imagination to her work. These vistas of garden-landscape are conceived in the true spirit of romantic luxuriance, when the beauty of each separate flower was a delight. The figures, too, have a grace that belongs properly to Art, and which has been well fitted to the conditions of pictorial expression. The least satisfactory part of these clever drawings is their colour. There is an evident feeling for harmony, but the effect is confused, and the prevailing tones are uncomfortably warm. 'The Mill at Rest' (734), C. N. HEMY, is one of the few really satisfactory examples in the room. Here the spirit and execution are brought into rare agreement, so that the work gives a single impression of beauty. The deep still waters of the pool, with the quiet simple mill-buildings set against the evening sky, have been realised with the purest artistic instinct. This is altogether a most satisfactory example of Mr. Hemy's art.

Further on we may note with satisfaction 'Prospice' (746) by E. LUPTON—a sound and studious study of a head; and the little work called 'At a Fountain' (789), A. E. FISHER, deserves praise for the true feeling shown in the painting of a quiet landscape of grass and river. 'A Thames Eyot' (748), H. R. ROBERTSON, shows a true feeling for nature.

In his 'Decorative Treatment of Modern London Street Cries' (800), E. BUCKMAN has dealt courageously with a subject of no special promise in an artistic sense. A small frieze-shaped design displays the various types of the vagabond world. Here is the costermonger; the coalheaver, with heavy truculent mien; the plaintive flower-girl; the vendor of rabbits; the vagrant mender of cane-chairs, and others, who ply and cry their calling in the streets. Mr. Buckman has gathered this motley crew together with a humorous appreciation of their various characteristics; and what is more important, he has produced a genuinely artistic effect. The lines of the composition have been well studied, the grouping has much natural directness about it, and the colour is fresh and true. But a little while ago it would not have occurred to any of our painters to make such an effort as this; but since Mr. Walker has made so much out of the true expression of the common forms of labour, the conviction has gradually gained ground that the picturesque elements of painting have form as well as colour, and that this form deserves study and interpretation. It is a very hopeful sign for the progress of Art to find a picture of common life with so much design as Mr. Buckman has thrown into this. The 'Head of a Girl' (826), by Miss MARTINEAU, is another promising drawing, full of thought, and showing strong qualities of painting. Miss Martineau is of the few lady-artists who

care for something more than mere prettiness; her work shows that she has studied form, and has considered for herself the laws of harmonious colouring. J. M. JOP-LING exhibits in this gallery two bright and clever pictures, 'Between the Acts' (865) and 'Between the Parts' (882). One is of a lady, dark and handsome of face, who sits in her box at the Opera; the other is of quite a young girl, with a violin in one hand and the bow in the other, pausing for awhile in her labour. The strength and talent displayed by the painter are rather in excess of the artistic feeling. The work lacks some touch of refinement, some delicacy of fancy, which should make it altogether satisfactory. Among other pictures in this room, we may select 'In Disgrace' (792), C. S. LIDDERS-DALE; 'Reverie' (799), E. RADFORD; 'Sheep-Marking' (818), T. PARKER; and (837), without a title, J. R. DICKINSON.

In the Lecture-Room is a feature of more than common interest. Here F. LEIGHTON, R.A., exhibits a large decorative design for South Kensington, and we have thus the opportunity of judging of the painter's powers in a sphere towards which by ambition they have always inclined. 'The Industrial Arts of Peace' (1270), is a companion design to one shown last year at the International Exhibition, and in which were represented the Industrial Arts of War. This is one of the few works in the exhibition in which there is any effort after elevation of style. Here, not the subject, but the grand treatment of the subject, is made the end and object of the painter's labour. What is to be represented is of less moment than the method of its representation; for the interest and power of the work must spring from the perfection of its manner. At present, taste is scarcely ripe to receive and recognise painting in this form; a picture, in its most popular sense, still means a story, and mere revelation of ideal beauty scarcely touches the many, eager for incident and narrative. And our painters, for the most part, do not very strenuously endeavour to alter this state of things. The greater number could not if they would. They have no thought themselves of the true functions of their art, and are only suffered to be called painters because painting is not understood. Of the few whose vision serves them better, some are content not to follow after the highest victories, fearing in that way to lose the admiration of the uninstructed. Nor is it to be supposed that at any one time there can be many so gifted with both imagination, power, and the skill of their craft, as to be competent to the interpretation of the loftier and secret beauties of noble form and magic concord of colour. Mr. Leighton deserves to be thanked for having always, and most steadfastly, worked with this ambition. He has never yielded to the hunger for trivial prettiness, but has ever sought the highest victory within his reach. The present design gives another proof of the painter's devotion to what is of greatest loveliness in Art, and it also affords fair occasion for observing how far Mr. Leighton is fit for the task; for it is one thing to have a cultivated knowledge of Art, and quite another to be genuinely inspired with power for original triumphs. The general impression of the work must be admitted to fall short of what is expected from a complete achievement. Everywhere there is the highest taste, and the welcome signs of a finely instructed natural gift. These qualities, employed to the best advantage, have yielded a result harmonious and even beautiful, but not of strong original influence.

The truth would seem to be, that the painter's imagination has not worked in contact with actual life; he has seen the beauties he paints only remotely, as though in the work of some other painter, and not in the world about him. And thus the design lacks credibility, so that the conviction is not strong within us that things can be as they are painted. The graceful lines do not curve and move with natural vitality, but are full of the reminiscences of a loveliness realised before. This kind of genius—which eagerly seizes impressions gained first by others, but fails to find for itself, and in the actual world, the beauties it so quickly discovers in the world of Art, though not the highest and most influential—is nevertheless too rare not to deserve welcome. In Mr. Leighton, and especially in this present design, it receives very beautiful illustration. On the one side of the picture is a small band of eager workers, bending with straining muscles beneath the heavy bales of merchandise. In their figures, and in that of him who pushes off from the quay alone, there is no mean suggestion of the manner of Michael Angelo. The graceful attitude of the last figure, with arm up-lifted to wield the paddle, and energetic expression upon his face, has been well imagined and skilfully realised. This, indeed, is the most attractive incident of the design. The youths on the other side are weak and purposeless in comparison; while the larger group of women in the centre fails of the necessary dignity which should belong to ideal figures. But with all allowance for defect, the work remains of rare interest and of exceptional beauty. It suggests the wish that more of our painters would seek the same success.

In this room hang several chalk portrait heads which, though without material for comparison in any other respect, nevertheless possess notably the virtue observed to be absent from Mr. Leighton's work. Neither in his portraits nor in his pictures does F. SANDYS always attain ideal harmony and grace, but he is always closely in contact with his subject. There is never any want of reality in the impression given by his painting; rather, perhaps, there is sometimes a want of reserve in the emphasis and vivid power displayed. But when these qualities do find a complete embodiment in the treatment of some worthy theme, the effect is as strong as anything to be found in the Art of our time. The picture of 'Medea,' exhibited some years ago, was a remarkable example in this direction. There the ideal was kept supreme, and yet the influence of the picture was intense in its reality. Among the portraits in chalk which form his sole contributions this year, one only shows the harmonious expression of both elements of the artist's genius. 'Mrs. William Brand' (1313), is a portrait drawn with instinct and thought. The form of the long slender neck has been surrounded with flowers and stems of flowers, and the expression upon the face is vague and delicate and refined. The hair is worked with the most tender and subtle workmanship, giving, with the rest of the drawing, the impression of something fragile—of a face in which the beauty is of so fine an essence that it vanishes suddenly and then quickly returns. The other efforts are coarse compared with this. The realism is there, but not the poetry to illumine it and give the spell. All nevertheless possess qualities of strong and thorough workmanship.

Returning to an earlier part of the room we find a 'Study in Chalk and Charcoal' (1215), J. TENNIEL; a work of considerable power and interest. The design is





BARON WAPPERS. PINXT

I. B. MEUNIER. SCULPT

LOUIS XVII.

FROM THE PICTURE IN THE GALLERY OF THE KING OF THE BELGIANS.

illustrative of the text: "Jesus saith unto her, Mary. She turned herself and saith unto him, Rabboni; which is to say, Master" (St. John xx. 16). The drawing is vigorous, and the expression, though somewhat homely and unideal, not without meaning. The workmanship, as might be expected from Mr. Tenniel, is careful and accurate.

Near this drawing hangs 'His first Cup' (1219), O. G. REJLANDER, a drawing of widely different motive, but possessing, nevertheless, many of the merits which should belong to the representation of a domestic scene. Farther on we notice 'Twilight' (1224), T. GREEN, a graceful little water-colour, in which the influence of Mr. F. Walker's genius is unmistakable and distinct. A slender girl is leaning upon a low wall that overhangs a river, and by her side the white lilies that grow against the wall are a little shadowed in the mysterious light. Two portrait-heads, by ladies, are noticeable at this end of the room; one of 'Miss Coleridge' (1229), by Lady COLERIDGE; and the other, cleverly drawn and worked, of 'John Scott, Esq.' (1239) by Miss E. G. HILL. At the other end of the room is a tasteful little water-colour, 'In Jesmond Dene' (1337), by E. F. BROWNE. Here, too, we may notice 'For the Broth' (1339), W. HEMSLEY; and two drawings by E. VARLEY (1347 and 1354). The centre of the room is occupied by a number of sketches (1398-1407), by M. ZICHY, cleverly illustrative of deer-stalking in the Highlands.

The architectural drawings which occupy the whole of one side of this gallery show a satisfactory increase of inventiveness on the part of our architects. Many of the designs are only formulated repetitions of accepted schemes; but there are a few which show a fresher insight into the conditions of the art, and a boldness in fitting the different styles to modern necessity. That, in short, is the one hopeful sign to be observed in the contributions of the year. The different styles are becoming naturalised, and are beginning to find occasion for beauty of design in those very points which seemed at first most irksome and troublesome to aesthetic taste. The truth is now better observed, that a style of architecture cannot be forced by a single impulse into modern life, but that thought and study are needed to discover in what way the common necessities of commerce and trade can be fitted and satisfied by the character of the style selected. An illustration of this progress may be found in the 'View of new Offices now erecting in Leadenhall Street' (1167), from the designs of R. N. SHAW, A.

We are compelled to defer a notice of the Sculpture in the exhibition to the following month.

ART IN SCOTLAND AND THE PROVINCES.

DUNDEE.—It is proposed to erect, in the front of the Dundee Exchange, a statue of the distinguished Scotch mechanical engineer, Carmichael: the work was competed for, and was placed in the hands of Mr. J. Hutchison, R.S.A., whose design of the figure is thoroughly realistic. A local paper, describing it, says:—"The old man is supposed to have been taking a turn through his works, when, becoming suddenly possessed with some idea, he has sat down to think it out. He sits in a posture slightly stooping, with head bent forward and eyes gazing right in front with an intent expression, indicative of mental preoccupation. The left hand

hangs easily over the edge of a steam-cylinder, while the right, grasping a foot-rule, rests on a drawing spread out on the knees."

EDINBURGH.—Mr. John Steell, R.S.A., the Queen's sculptor for Scotland, has been commissioned to execute a statue of Robert Burns for the Central Park of New York. It is no wonder that America should desire some tangible expression of the "Scot of Scotchmen." Guided by a true instinct, the American commission was offered to Mr. Steell, himself an ardent admirer of Burns. He is to have 2,000 guineas for his statue, and America is to have the best Mr. Steell's studio can produce. It is to be of bronze, and of colossal dimensions, and the sculptor is to treat the subject in whichever way he chooses. This is a fortunate circumstance, for Mr. Steell's great experience will enable him to produce a work perfect in design and execution. The American statue committee were, we understand, in some measure induced to offer the commission to Mr. Steell from the universal admiration bestowed upon his duplicate bronze statue of Sir Walter Scott, lately erected in the Central Park of New York. It was a happy thought which suggested the idea of having the greatest of Scottish poets and the greatest of Scottish novelists within easy distance of each other.

BALA.—A statue of the Rev. Thomas Charles, of Bala, is about to be erected at that place by public subscription, as a memorial of the assistance he rendered in founding the British and Foreign Bible Society and Sunday Schools in Wales. There were many competitors for the commission, but the choice of the committee fell on the design of Mr. W. Davis, of 208, Euston Road, where the statue may be seen. The figure is seven feet high, and remarkable for the forcible simplicity of its conception. The artist has had but little scope allowed him for the enlargement of the idea, as the composition was prescribed. The intention is to present Mr. Charles in his Geneva gown, with the right hand offering the Bible, the left hand on his heart, and as if uttering the words, "From my heart I wish all men to have the Bible." The movement of the figure is perfectly simple and natural; the hands are very significantly employed, and the action of the left hand coincides perfectly with the expression of the features, in which we read the most impressive earnestness. It is impossible to exceed the simplicity of the statue, though the quality cannot in anywise be said to amount to the harshness of severity. The vocation of the preacher is fully sustained, and gentle persuasion, rather than strong argument, seems to have been the sculptor's ideal.

CAMBRIDGE.—A statue of the late Professor Sedgwick is to be erected here, and for this subscriptions are in progress. Professor Selwyn has intimated his intention of giving £500 towards the object.

LIVERPOOL.—The Town Council of Liverpool has lately received several valuable and interesting contributions towards the proposed Permanent Gallery of Art. At a meeting of the Council two letters were read: one from the Right Hon. W. E. Gladstone, M.P., presenting to the town a portrait of the late William Ewart, M.P., by Mosses; and another from Mr. James L. Bowes, well known as an Art-collector, presenting a very fine Japanese *cloisonné* vase from his collection. It was originally in the possession of one of the Mikados, or came from an Imperial temple, and is 36½ inches in height. Preparations are now being made for the third exhibition of oil and water-colours under the auspices of the Corporation, and, bearing in mind the success of the two former exhibitions, we cannot doubt but that equal success will attend the ensuing one. Already several well-known artists and sculptors have signified their intention to exhibit, and there appears to be every prospect of a splendid representative exhibition of all schools of Art.—At a somewhat recent meeting of the Art-Club, at their rooms in Sandon Street, a paper was read, by Mr. H. Clark, on "Ancient and Medieval Ivories," of which a large number was exhibited, many of them very rare and of great artistic value.

NOTTINGHAM.—It is proposed to convert the old Norman castle in this town into a museum of Science and Art, including a picture-gallery.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF H.M. THE KING OF THE BELGIANS.

LOUIS XVII.

Baron Wappers, Painter. J. B. Meunier, Engraver.

BARON WAPPERS is one of the most distinguished historical painters of the Belgian school, though he quitted Antwerp, his native place, some years ago, and made Paris his residence. During a period of seven years, from 1846 to 1853, he held the position of Director of the Antwerp Academy of Arts, and in 1847 was appointed principal painter to the late King of the Belgians, with the rank of baron. Engravings from his works have previously appeared in the *Art-Journal*.

He has selected a most touching subject for the picture here reproduced: its title and the figure it presents seem strangely at variance, for what of royalty is to be recognised in that half-clad and forsaken boy, whose home was once a palace, and his companions the young aristocracy of one of the greatest and most powerful nations of Europe? The story of Louis XVII., an uncrowned king, is as sad as any recorded in the annals of monarchs. The second son of the unhappy Louis XVI. and his beautiful wife, Marie Antoinette—his elder brother died almost in infancy—little Louis was, for the first seven years of his life, the idol of the French. But the great revolution broke out in that country; the father was first brought to the scaffold, and the "majesty of the people" vindicated itself by the outpouring of his blood under the guillotine. The queen, the young prince, and his sister, were seized, and confined in the Temple prison, till it was the turn of the first to tread the same pathway to death which her husband had trod about a year before. Then the sister, a beautiful girl—many of our readers probably will remember Mr. E. M. Ward's picture of her in prison, entitled 'A King's Daughter,' of which an engraving was published in our Journal five or six years ago, and to this Baron Wappers makes a fitting companion—was parted from him, and he was left to suffer alone from cold, hunger, and the utmost destitution, all intensified by the brutality of his keeper, a wretch of the name of Simon, who, it is said, endeavoured by foul words and curses to poison the mind of the boy, and thus to destroy both body and soul. He was not long in accomplishing the first, for on the 9th of June, 1795, Louis died in the dungeon of the Temple, in the tenth year of his age. And thus, if one may moralise on the subject, "the sins of the fathers are visited on the children." The corruptions of the court of Louis XV., especially, laid the foundation of all the misery that fell upon France at the close of the last century.

The artist in this representation has struck a deep chord of sympathy with the hapless boy-prince; except that his privations and sufferings, mental and bodily, have not drawn long furrows on his rounded cheeks, his whole appearance is most abject; the eyes are heavy with weeping, the face is sorrowful and despairing, and the attitude that of utter hopelessness. The wildest *enfants of the Faubourg St. Antoine* could scarcely offer a more miserable appearance, irrespective of all the surroundings, than does this royal scion of the house of Bourbon in his prison-cell. What a commentary on the remark one often hears, "As happy as a prince!"

VENETIAN PAINTERS.

VI.

THE BELLINI.



ITH the Bellini we close these short notes on the leading men among the *quattro-cento* artists of Venice.

It has been already said that Gentile da Fabriano, while at Venice, was the teacher in the art of the elder Bellini, Giacomo, or Jocoopo Bellini. At that time the school of Squarcione was the centre of the north of Italy, as far as painting was concerned, and Mantegna was one of the pupils. Giacomo also learned much from Squarcione, it is said. He was of an eclectic turn, as was also his son Giovanni, in the highest degree, without losing his own individuality. While his sons were attaining manhood, the artistic isolation of the Venetians came to an end. Of Giacomo's genuine works, except the frescoes at Verona, so few have been preserved, or at least are certainly known, that it is scarcely fair to pass so decisive an opinion as to his mediocrity and want of genius as is usually done. There exists a large volume containing a collection of drawings, however, from his hand, ninety-nine in number, formerly in the possession of M. Mantovani, of Venice, now in the Print Room of the British Museum, which has received detailed criticism and great praise in several papers in the *Kunstblatt*. Of these drawings Kugler says,—"Here the grand and peculiar tendency of the Paduan school is expressed in the completest and most comprehensive way. They constitute the most remarkable link of connection with Mantegna, who, perhaps, studied immediately from them." . . . "In these drawings the influence of Fabriano could be little, if at all perceptible, his distinguishing peculiarities consisting more in decided modes of expression and colouring than in any particular conception of form. It suffices, however, to know that Giacomo always prided himself on his early connection with Fabriano."

So much was this the case that he called his first-born, Gentile, after Fabriano; and so intimate was the young Mantegna in the family that he married the daughter, Nicolosia, thus becoming the brother-in-law of Gentile and the boy Giovanni, whose very early pictures have been called by the name of Mantegna in one or two instances. The Bellini, all of them, attached themselves to oil-painting immediately on its becoming known to them, although even Giovanni painted in tempera a good many works at an early age. This fact, that the Bellini very decisively attached themselves to the oil-medium, seems to have given rise to the story told by Ridolfi, that Giovanni disguised himself and obtained access, as a sitter for his portrait, to the studio of Antonello da Messina; a story now discredited, as no Bellini oil-pictures are known till about twenty years after Antonello's early visit. Vasari, in his remarks on Giacomo and his picture of the 'Miracle of the Cross,' has some observations on the use of canvas by the Venetians:—"This picture was painted on canvas, as it is almost always the custom to do in that city, where they but rarely paint on wood, maple or poplar, as is usual in other places. This wood (poplar), which grows for the most part along the banks of rivers or other waters, is very soft, and is excellent for painting on, because it holds very firmly, when properly joined with suitable glue. But in Venice they do not paint on panel, or, if they use it occasionally, they take no other wood than fir, which is the most abundant in that city, being brought in large quantities down the Adige from Germany. It is the custom, then, in Venice to paint very much on canvas, because it does not slit nor suffer from the worm, perhaps, but more because it can be conveniently sent whithersoever the owner pleases, with little cost or trouble." We may add that the use of oil almost immediately led to that of canvas.

This picture of the 'Miracle of the Cross' was followed by seven or eight (three only, say commentators) on the same history, entirely by Gentile. Vasari relates at some length this history, which is curious, as showing on how trivial a circumstance at that time public faith could build a marvellous superstructure. The Brotherhood of St. John the Evangelist, for which body these pictures

were painted, possessed a piece of the true cross of Christ. "This holy wood was thrown, I know not by what chance, from the Ponte della Paglia into the canal. (The annotators of Vasari say the pressure of the crowd caused the accident; and also that it was not from the Ponte della Paglia, but from a bridge near the church of St. Lorenzo, that the relic fell.) Many persons, from the reverence they had for the holy wood, which was contained within a cross, threw themselves into the water to get it out. But it was the will of God that no one should be found worthy to take it thence save only the principal of the said brotherhood." Gentile was, therefore, employed to represent the whole of the incidents: the procession; the people throwing themselves into the water, and struggling there, "in many positions, and all in very fine attitudes;" the principal successfully recovering the cross; and at last, the replacing of the same. Portraits of nearly all the members of the Scuola, or Brotherhood, were introduced, and Gentile received great praise. Two of these elaborate works are still preserved in the Academy; one of them highly interesting from the portraits, as well as from the careful and admirable views of St. Marc's, and of the bridge near St. Lorenzo, in the background, every one remembers. These pictures show an immense advance in all the scientific means of correct representation, besides being perfectly elaborated; so much so, that the details of the old mosaics over the doors of St. Marc's, afterwards replaced, are there preserved for our delectation, as Crowe and Cavalcaselle remark. The other picture, wherein the superior of the brotherhood exhibits the cross, with the bridge in the background, is represented in their book.

At a later time Gentile was sent by the Signoria to the Sultan, rather, however, because that body was unwilling to risk the loss of Giovanni, whose pictures the Sultan had seen, and whose visit he had craved. Giovanni had at that time begun the great works in the hall of the Grand Council, and could not be spared. The marvellous story of the Sultan illustrating practically the muscular effect of decapitation, by having a slave beheaded, which, if not true, is very well found, belongs, I think, to Ridolfi, and is told in his book called "*Le Maraviglie dell' Arte, ovvero le Vite de gl' illustri Pittori Veneti*," published in 1648. It is not in Vasari, or any early authority.

His visit to Constantinople is, however, a very remarkable incident in itself, the Sultan breaking the Mahomedan law by having his portrait painted. Gentile was dispatched by the Signoria with all proper attendants, and was entertained as if he had the gift of miracle working, his feats being crowned by his painting his own portrait, which seemed too much almost for the understanding of the courtiers. Shortly after he was allowed to go; Ridolfi says that he could not settle to do any more work after seeing the slave's head roll off, his own neck feeling far from comfortable; but the elder historian thinks the Sultan feared murmurs might arise among the faithful, and so, commanding the painter's attendance, he thanked him courteously, and begged him to ask some parting gift. "Gentile, who was a modest and an upright man, demanded no other thing than a letter to the illustrious Signoria, to say that his Majesty had been pleased. The Sultan then gave him the honour of knighthood, and placed a chain of gold, made in the Turkish fashion, round his neck, equal in weight to 250 scudi, which ornament is still in possession of his heirs." The portrait of Sultan Mehemet he then painted is now in the possession of Mr. Layard.

After his return he made but a few pictures, being indeed an old man, dying at eighty. He was buried with much honour in San Giovanni e Paolo, one of the most interesting churches in Venice. This was in 1501, and Giovanni, who was only five years younger, was seriously discouraged by the death of his brother, whom he tenderly loved. In the Berlin gallery is a doubtful picture by Gentile, with the portraits of both brothers; another, at Paris, doubtful both as to painter and portraits: in the Brera, at Milan, is a large and more authentic work, 'St. Marc preaching at Alexandria,' said to be his best production. He is, however, of small account compared to Giovanni, who executed many pictures of great and progressive excellence, and had many scholars, including Titian and Giorgione. Under the influence of Giovanni, portraiture became a great institution; every man of mark was placed on record by the portrait-painter, and every noble family

began a gallery of portraits, so that a greater number of noble and beautiful heads, mostly men, patricians with dark complexions, and able, intelligent eyes, remain to us from the painters of the 1500 in Venice, than from any other period and locality.

One of these, by Giovanni, is in our National Gallery, that of the Doge Leonardo Loredano, in his state-dress. This he must have painted when about eighty, as Loredano attained to the dignity of doge in 1501, and held it nearly twenty years. Giovanni continued to paint, principally portraits, till the year of his death, in 1516, when he had attained the age of ninety. Living so long, his pictures are numerous; and working from the time of the Vivarini to the great day of his pupils, Giorgione and Titian, his manner is very varied.

Besides the bust-portrait of Loredano, which is very small life-size, we have an earlier small picture by him, a 'Madonna and Child,' the figures sitting in front of a green curtain—a frequent and very early device. The green curtain has a red border, and behind, peeping over it, is a landscape. Both pictures have the well-known *cartellino* or label, like a piece of paper; the folded surface of which is imitatively painted, loosely pasted or pinned below the painting, bearing the words *Ioannes Bellinus, P.* Our third picture is 'Christ's Agony in the Garden'—a much earlier work, with a good deal of the character of Mantegna, in the angel appearing above, in the rocky ground, and even in the figures. Behind is the brook Cedron, beyond which Judas is seen approaching with a crowd.

In addition to these there are two very interesting pictures, both of which were purchased as Giovanni's work, but which are probably not his. One is a charming interior, with St. Jerome reading. The saint leans his head on his hand, with a serene air of thoughtful peace. His desk, his cupboards, his books, and all other accessories, including a pair of heavy slippers, are all in order, and admirably finished, and the preservation of the work is perfect. The lion is, of course, there, and a partridge—another pet, apparently, of the learned father—walks about on the smoothly-swept floor. This fine work, which no one now considers by Giovanni, it is difficult to assign to any other Venetian painter of eminence, and is one of those indications that connoisseurs who investigate pictures frequently find, of the existence of painters whose very names have been lost in the absorbing fame of their contemporaries. The picture was many years in the Manfrini Gallery, with Giovanni's name attached to it. Messrs. Crowe and Cavalcaselle, I must add, consider, perhaps with truth, that they have identified this picture as the work of Catena, and the very work mentioned in the painter's will as bequeathed to the prior Ignatio.

The other doubtful, or, perhaps, not doubtful picture, is 'A Warrior adoring the Infant Christ.' Like the last, a fine contemporary work of the school, now called so in the Catalogue. The knight is in armour, in the centre of the picture, with a turban on his head, kneeling on a carpet, both turban and carpet being adjuncts characteristic of Venetian composition.

In attributing a very high position to Giovanni Bellini as a painter and head of a school, we must not forget to admit, and even to point out, his limitations; indeed, were it not for the severity and dignity of his characters—qualities in some measure inherited by him as well as by some of his contemporaries—and also for the intensity with brightness of his later colour, by which he aided in developing the grand excellence of Venetian art, he would take a second, not a first, rate position. That is to say, compare him with some of his contemporaries—with Mantegna in particular, or even with Signorelli—we find him unimaginative and hide-bound, inasmuch as his figures want free vigour of action, and his motives are never large or surprising. The powers possessed by these two men, although sometimes producing abnormal or ungainly results, were higher powers than Giovanni Bellini possessed by nature; but his cultivation was, perhaps, greater than theirs, and the amenity of all he did distinguishes him. At the risk of quoting what the reader may know, we may add Kugler's words:—"The elevated mildness with which Luigi Vivarini had already softened the sharpness and austerity of the Paduan school, was varied in the hand of Giovanni to a moral beauty, which, without totally spiritualising the life of this world, displays its

most elevated side, and stops with unerring certainty on the narrow line of demarkation between the actual and the visionary. Thus his figures, though animated with the utmost truth of nature, are utterly removed from the paltry and the accidental. His type represents a race of men of easy and courteous dignity—a race not yet extinct in Venice. His Madonnas are amiable beings endowed with a lofty grace; his saints are powerful and noble; his angels cheerful boys in the bloom of youth."

The engraving we give, from the picture in the Academy of Venice, of the 'Madonna and Child, with Saints Paul and George on either side,' exemplifies this high praise; at the same time, we must admit that none of the four figures have any Divine, inspired, or in any sense removed or closed, character: health and the moderation of mental repose is all they signify.

But the most important points or characteristics of the works of Giovanni are those which afterwards we find distinguishing the school of Venice, in him marked more decidedly than in other painters, but not exclusively belonging to him. We mean the enjoyment of colour, and a certain ornamental tendency in the introduction of extraneous agreeable objects, capable of bearing an important part in the aggregation of the colour. In the first place we must guard against the impression that the Venetians, either in their art or in any other way, were light-hearted, or, to use a word more applicable to paintings, cheerful or gay. The early school is especially severe, and even in the complete accomplishment of the intention, so to speak, of the school, there is a firm, manly seriousness both in the expression of the faces and in the arrangement and scale of the colour. *Apropos* to this, Eastlake very well observed that "the smiling faces of Leonardo da Vinci, Correggio, and Raphael, never occur in the Venetian Holy Families, and the pensiveness of mien and look in subjects of a lighter character is sometimes pathetic: the picture called 'the Three Ages,' in the Stafford Gallery, is a remarkable example." And this is the more striking because of the decidedly ornamental spirit in which the entire picture was conceived. In the earlier time splendour and richness of details were indulged in by the introduction of gold, and altar-pieces were very frequently triptychs or in compartments; the introduction of brocades, marbles, jewels, armour, became more and more important in the time of Bellini, and at last a display of luxury in materials and accessories, entirely different from anything we see in the other Italian schools, characterised the Venetians. The picture already mentioned of the Virgin and Child under a baldachin, by Giovanni and Antonio da Murano, is an early example of this peculiarly ornamental tendency, and a Virgin and Child with Saints, by Bartolomeo Vivarini, in the Museum of Naples, engraved in the "History of Painting in North Italy," is another.* Their historical subjects, whether or not a correct record of an event was required, were embellished with architecture or landscape, and the representations of sacred events were treated in the same way. In the Bellini practice this, for the first time, becomes really able and interesting; and Giovanni's imitation of textures and surfaces (always a habit with the Germans, but never with the Florentines) gives his pictures a certain affinity to *genre*. We find also a marble base to the picture or inner frame, and the introduction of fantastic cherubs with musical instruments, frequent at the time and in his works, though not confined to his practice.

One of his *chefs-d'œuvre* with boy-angels of this kind is in the Society of S. Maria dei Frari—the subject, 'Madonna and Child' enthroned in a niche. At the foot of the throne or pedestal of coloured marble, two angels, each with one foot raised on the step, lean forwards playing, one on a pipe, the other on a lute; or rather this last is tuning the lute, and bends his ear to catch the sound in a way truly delightful. The Madonna and Child are very lovely and dignified; the boy-musicians below are still more charming. This picture is described at length both by Kugler and by Crowe and Cavalcaselle, with judicious praise, as at once the accomplished and most elegant emanation of Bellini's art; but it is described as having saints, Nicholas, Benedict, and others, standing by her.

* Judging from this outline-print in Crowe and Cavalcaselle's book, Bartolomeo must have visited Florence before painting this picture "for a Church at Bari, 1465," the half-figures on narrow clouds in the sky and the wreath of fruit bound at intervals by fillets, having an unmistakable resemblance to Luca della Robbia's earthenware.

VENETIAN PAINTERS.

VI.

THE BELLINI.



ITH the Bellini we close these short notes on the leading men among the *quattro-cento* artists of Venice.

It has been already said that Gentile da Fabriano, while at Venice, was the teacher in the art of the elder Bellini, Giacomo, or Jacopo Bellini. At that time the school of Squarcione was the centre of the north of Italy, as far as painting was concerned, and Mantegna was one of the pupils. Giacomo also learned much from Squarcione, it is said. He was of an eclectic turn, as was also his son Giovanni, in the highest degree, without losing his own individuality. While his sons were attaining manhood, the artistic isolation of the Venetians came to an end. Of Giacomo's genuine works, except the frescoes at Verona, so few have been preserved, or at least are certainly known, that it is scarcely fair to pass so decisive an opinion as to his mediocrity and want of genius as is usually done. There exists a large volume containing a collection of drawings, however, from his hand, ninety-nine in number, formerly in the possession of M. Mantovani, of Venice, now in the Print Room of the British Museum, which has received detailed criticism and great praise in several papers in the *Kunstblatt*. Of these drawings Kugler says,—"Here the grand and peculiar tendency of the Paduan school is expressed in the completest and most comprehensive way. They constitute the most remarkable link of connection with Mantegna, who, perhaps, studied immediately from them." . . . "In these drawings the influence of Fabriano could be little, if at all perceptible, his distinguishing peculiarities consisting more in decided modes of expression and colouring than in any particular conception of form. It suffices, however, to know that Giacomo always prided himself on his early connection with Fabriano."

So much was this the case that he called his first-born, Gentile, after Fabriano; and so intimate was the young Mantegna in the family that he married the daughter, Nicolosia, thus becoming the brother-in-law of Gentile and the boy Giovanni, whose very early pictures have been called by the name of Mantegna in one or two instances. The Bellini, all of them, attached themselves to oil-painting immediately on its becoming known to them, although even Giovanni painted in tempera a good many works at an early age. This fact, that the Bellini very decisively attached themselves to the oil-medium, seems to have given rise to the story told by Ridolfi, that Giovanni disguised himself and obtained access, as a sitter for his portrait, to the studio of Antonello da Messina; a story now discredited, as no Bellini oil-pictures are known till about twenty years after Antonello's early visit. Vasari, in his remarks on Giacomo and his picture of the 'Miracle of the Cross,' has some observations on the use of canvas by the Venetians:—"This picture was painted on canvas, as it is almost always the custom to do in that city, where they but rarely paint on wood, maple or poplar, as is usual in other places. This wood (poplar), which grows for the most part along the banks of rivers or other waters, is very soft, and is excellent for painting on, because it holds very firmly, when properly joined with suitable glue. But in Venice they do not paint on panel, or, if they use it occasionally, they take no other wood than fir, which is the most abundant in that city, being brought in large quantities down the Adige from Germany. It is the custom, then, in Venice to paint very much on canvas, because it does not slit nor suffer from the worm, perhaps, but more because it can be conveniently sent whithersoever the owner pleases, with little cost or trouble." We may add that the use of oil almost immediately led to that of canvas.

This picture of the 'Miracle of the Cross' was followed by seven or eight (three only, say commentators) on the same history, entirely by Gentile. Vasari relates at some length this history, which is curious, as showing on how trivial a circumstance at that time public faith could build a marvellous superstructure. The Brotherhood of St. John the Evangelist, for which body these pictures

were painted, possessed a piece of the true cross of Christ. "This holy wood was thrown, I know not by what chance, from the Ponte della Paglia into the canal. (The annotators of Vasari say the pressure of the crowd caused the accident; and also that it was not from the Ponte della Paglia, but from a bridge near the church of St. Lorenzo, that the relic fell.) Many persons, from the reverence they had for the holy wood, which was contained within a cross, threw themselves into the water to get it out. But it was the will of God that no one should be found worthy to take it thence save only the principal of the said brotherhood." Gentile was, therefore, employed to represent the whole of the incidents: the procession; the people throwing themselves into the water, and struggling there, "in many positions, and all in very fine attitudes;" the principal successfully recovering the cross; and at last, the replacing of the same. Portraits of nearly all the members of the Scuola, or Brotherhood, were introduced, and Gentile received great praise. Two of these elaborate works are still preserved in the Academy; one of them highly interesting from the portraits, as well as from the careful and admirable views of St. Marc's, and of the bridge near St. Lorenzo, in the background, every one remembers. These pictures show an immense advance in all the scientific means of correct representation, besides being perfectly elaborated; so much so, that the details of the old mosaics over the doors of St. Marc's, afterwards replaced, are there preserved for our delectation, as Crowe and Cavalcaselle remark. The other picture, wherein the superior of the brotherhood exhibits the cross, with the bridge in the background, is represented in their book.

At a later time Gentile was sent by the Signoria to the Sultan, rather, however, because that body was unwilling to risk the loss of Giovanni, whose pictures the Sultan had seen, and whose visit he had craved. Giovanni had at that time begun the great works in the hall of the Grand Council, and could not be spared. The marvellous story of the Sultan illustrating practically the muscular effect of decapitation, by having a slave beheaded, which, if not true, is very well found, belongs, I think, to Ridolfi, and is told in his book called "*Le Maraviglie dell' Arte, overo le Vite de gl' illustri Pittori Veneti*," published in 1648. It is not in Vasari, or any early authority.

His visit to Constantinople is, however, a very remarkable incident in itself, the Sultan breaking the Mahommedan law by having his portrait painted. Gentile was dispatched by the Signoria with all proper attendants, and was entertained as if he had the gift of miracle working, his feats being crowned by his painting his own portrait, which seemed too much almost for the understanding of the courtiers. Shortly after he was allowed to go; Ridolfi says that he could not settle to do any more work after seeing the slave's head roll off, his own neck feeling far from comfortable; but the elder historian thinks the Sultan feared murmurs might arise among the faithful, and so, commanding the painter's attendance, he thanked him courteously, and begged him to ask some parting gift. "Gentile, who was a modest and an upright man, demanded no other thing than a letter to the illustrious Signoria, to say that his Majesty had been pleased. The Sultan then gave him the honour of knighthood, and placed a chain of gold, made in the Turkish fashion, round his neck, equal in weight to 250 scudi, which ornament is still in possession of his heirs." The portrait of Sultan Mehemet he then painted is now in the possession of Mr. Layard.

After his return he made but a few pictures, being indeed an old man, dying at eighty. He was buried with much honour in San Giovanni e Paolo, one of the most interesting churches in Venice. This was in 1501, and Giovanni, who was only five years younger, was seriously discouraged by the death of his brother, whom he tenderly loved. In the Berlin gallery is a doubtful picture by Gentile, with the portraits of both brothers; another, at Paris, doubtful both as to painter and portraits: in the Brera, at Milan, is a large and more authentic work, 'St. Marc preaching at Alexandria,' said to be his best production. He is, however, of small account compared to Giovanni, who executed many pictures of great and progressive excellence, and had many scholars, including Titian and Giorgione. Under the influence of Giovanni, portraiture became a great institution; every man of mark was placed on record by the portrait-painter, and every noble family

began a gallery of portraits, so that a greater number of noble and beautiful heads, mostly men, patricians with dark complexions, and able, intelligent eyes, remain to us from the painters of the 1500 in Venice, than from any other period and locality.

One of these, by Giovanni, is in our National Gallery, that of the Doge Leonardo Loredano, in his state-dress. This he must have painted when about eighty, as Loredano attained to the dignity of doge in 1501, and held it nearly twenty years. Giovanni continued to paint, principally portraits, till the year of his death, in 1516, when he had attained the age of ninety. Living so long, his pictures are numerous; and working from the time of the Vivarini to the great day of his pupils, Giorgione and Titian, his manner is very varied.

Besides the bust-portrait of Loredano, which is very small life-size, we have an earlier small picture by him, a 'Madonna and Child,' the figures sitting in front of a green curtain—a frequent and very early device. The green curtain has a red border, and behind, peeping over it, is a landscape. Both pictures have the well-known *cartellino* or label, like a piece of paper; the folded surface of which is imitatively painted, loosely pasted or pinned below the painting, bearing the words *Ioannes Bellinus, P.* Our third picture is 'Christ's Agony in the Garden'—a much earlier work, with a good deal of the character of Mantegna, in the angel appearing above, in the rocky ground, and even in the figures. Behind is the brook Cedron, beyond which Judas is seen approaching with a crowd.

In addition to these there are two very interesting pictures, both of which were purchased as Giovanni's work, but which are probably not his. One is a charming interior, with St. Jerome reading. The saint leans his head on his hand, with a serene air of thoughtful peace. His desk, his cupboards, his books, and all other accessories, including a pair of heavy slippers, are all in order, and admirably finished, and the preservation of the work is perfect. The lion is, of course, there, and a partridge—another pet, apparently, of the learned father—walks about on the smoothly-swept floor. This fine work, which no one now considers by Giovanni, it is difficult to assign to any other Venetian painter of eminence, and is one of those indications that connoisseurs who investigate pictures frequently find, of the existence of painters whose very names have been lost in the absorbing fame of their contemporaries. The picture was many years in the Manfrini Gallery, with Giovanni's name attached to it. Messrs. Crowe and Cavalcaselle, I must add, consider, perhaps with truth, that they have identified this picture as the work of Catena, and the very work mentioned in the painter's will as bequeathed to the prior Ignatio.

The other doubtful, or, perhaps, not doubtful picture, is 'A Warrior adoring the Infant Christ.' Like the last, a fine contemporary work of the school, now called so in the Catalogue. The knight is in armour, in the centre of the picture, with a turban on his head, kneeling on a carpet, both turban and carpet being adjuncts characteristic of Venetian composition.

In attributing a very high position to Giovanni Bellini as a painter and head of a school, we must not forget to admit, and even to point out, his limitations; indeed, were it not for the severity and dignity of his characters—qualities in some measure inherited by him as well as by some of his contemporaries—and also for the intensity with brightness of his later colour, by which he aided in developing the grand excellence of Venetian art, he would take a second, not a first, rate position. That is to say, compare him with some of his contemporaries—with Mantegna in particular, or even with Signorelli—we find him unimaginative and hide-bound, inasmuch as his figures want free vigour of action, and his motives are never large or surprising. The powers possessed by these two men, although sometimes producing abnormal or ungainly results, were higher powers than Giovanni Bellini possessed by nature; but his cultivation was, perhaps, greater than theirs, and the amenity of all he did distinguishes him. At the risk of quoting what the reader may know, we may add Kugler's words:—"The elevated mildness with which Liugi Vivarini had already softened the sharpness and austerity of the Paduan school, was varied in the hand of Giovanni to a moral beauty, which, without totally spiritualising the life of this world, displays its

most elevated side, and stops with unerring certainty on the narrow line of demarkation between the actual and the visionary. Thus his figures, though animated with the utmost truth of nature, are utterly removed from the paltry and the accidental. His type represents a race of men of easy and courteous dignity—a race not yet extinct in Venice. His Madonnas are amiable beings endowed with a lofty grace; his saints are powerful and noble; his angels cheerful boys in the bloom of youth."

The engraving we give, from the picture in the Academy of Venice, of the 'Madonna and Child, with Saints Paul and George on either side,' exemplifies this high praise; at the same time, we must admit that none of the four figures have any Divine, inspired, or in any sense removed or closed, character: health and the moderation of mental repose is all they signify.

But the most important points or characteristics of the works of Giovanni are those which afterwards we find distinguishing the school of Venice, in him marked more decidedly than in other painters, but not exclusively belonging to him. We mean the enjoyment of colour, and a certain ornamental tendency in the introduction of extraneous agreeable objects, capable of bearing an important part in the aggregation of the colour. In the first place we must guard against the impression that the Venetians, either in their art or in any other way, were light-hearted, or, to use a word more applicable to paintings, cheerful or gay. The early school is especially severe, and even in the complete accomplishment of the intention, so to speak, of the school, there is a firm, manly seriousness both in the expression of the faces and in the arrangement and scale of the colour. *Apropos* to this, Eastlake very well observed that "the smiling faces of Leonardo da Vinci, Correggio, and Raphael, never occur in the Venetian Holy Families, and the pensiveness of mien and look in subjects of a lighter character is sometimes pathetic: the picture called 'the Three Ages,' in the Stafford Gallery, is a remarkable example." And this is the more striking because of the decidedly ornamental spirit in which the entire picture was conceived. In the earlier time splendour and richness of details were indulged in by the introduction of gold, and altar-pieces were very frequently triptychs or in compartments; the introduction of brocades, marbles, jewels, armour, became more and more important in the time of Bellini, and at last a display of luxury in materials and accessories, entirely different from anything we see in the other Italian schools, characterised the Venetians. The picture already mentioned of the Virgin and Child under a baldachin, by Giovanni and Antonio da Murano, is an early example of this peculiarly ornamental tendency, and a Virgin and Child with Saints, by Bartolomeo Vivarini, in the Museum of Naples, engraved in the "History of Painting in North Italy," is another.* Their historical subjects, whether or not a correct record of an event was required, were embellished with architecture or landscape, and the representations of sacred events were treated in the same way. In the Bellini practice this, for the first time, becomes really able and interesting; and Giovanni's imitation of textures and surfaces (always a habit with the Germans, but never with the Florentines) gives his pictures a certain affinity to *genre*. We find also a marble base to the picture or inner frame, and the introduction of fantastic cherubs with musical instruments, frequent at the time and in his works, though not confined to his practice.

One of his *chefs-d'œuvre* with boy-angels of this kind is in the Society of S. Maria dei Frari—the subject, 'Madonna and Child' enthroned in a niche. At the foot of the throne or pedestal of coloured marble, two angels, each with one foot raised on the step, lean forwards playing, one on a pipe, the other on a lute; or rather this last is tuning the lute, and bends his ear to catch the sound in a way truly delightful. The Madonna and Child are very lovely and dignified; the boy-musicians below are still more charming. This picture is described at length both by Kugler and by Crowe and Cavalcaselle, with judicious praise, as at once the accomplished and most elegant emanation of Bellini's art; but it is described as having saints, Nicholas, Benedict, and others, standing by her.

* Judging from this outline-print in Crowe and Cavalcaselle's book, Bartolomeo must have visited Florence before painting this picture "for a Church at Bari, 1465," the half-figures on narrow clouds in the sky and the wreath of fruit bound at intervals by fillets, having an unmistakable resemblance to Luca della Robbia's earthenware.

These must be on volets, as I have before me an excellent engraving of this picture in the Frari, wherein the noble group of Mother and Son is alone in its ample niche. The subject of the Madonna and Child with saints employed him as much, perhaps, as any artist that ever lived, and he decorated it more than any other, sometimes surrounding the group with architectural framework, as in one still in its original place in the Church of St. Zaccaria. In various other churches in Venice these are to be seen, and in the Academy also, where are various others that belong to a different kingdom of thought—especially five small allegorical pictures. These are possibly early, but one of his latest works shows that a continued vitality and movement was going on in his practice even at the age of ninety; this is the celebrated 'Bacchanalian,' with landscape by Titian, in possession of the Camuccini family in Rome in 1855, but now in the collection of the Duke of Northumberland, so praised by Kugler and Passavant. This the present writer has not seen, but Passavant speaks of it thus:—"Bellini seems here to have aimed at the ironical converse of Giorgione's idyllic conception of human life, . . . but all mere satire is restrained by Venetian gravity, and by that supernatural beauty in colour, expression, and landscape, which renders this little-known work one of the most precious that have descended to us."

The illustration of the art of Venice we give this month is from the well-known picture at the Monte di Pietà, Treviso, by Giorgione. It is one of the pictures attributed to the master questioned by Messrs. Crowe and Cavalcaselle, who consider the little angels to resemble each one an infant Hercules, and to be therefore quite uncharacteristic of Giorgione. The motive, children-angels placing Christ in the tomb, is certainly remarkable; but the subject belongs to a class which certainly did not fall so much within the practice of Giorgione as it did within that of any other of his greater contemporaries.

W. B. SCOTT.

PICTURE SALES.

THE valuable collection of pictures, with a few examples of sculpture, the property of the late Mr. John Hargreaves, of Broad Oak, Accrington, and Hall Barn Park, Bucks, was sold, on the 15th of June and the two following days, by Messrs. Christie and Co., realising the large sum of £45,380, including the amounts paid respectively for several objects, of *verru* in china, bronze, &c.

Among the ancient pictures the following are most worthy of note:—"The White Horse," Cuyp, 390 gs. (Newman); "Prince Maurice," Cuyp, 120 gs. (Newman); "Christ and the Woman of Samaria," Guercino, 360 gs. (Eckford); "Madonna, Infant Christ, and St. John," Fra Bartolomeo, 220 gs. (Colnaghi); "The Governor of Batavia and his Wife," with a view of the port and Dutch fleet, Cuyp, 240 gs. (Agnew).

The modern paintings included:—"The Tambourine Player," Bougereau, 400 gs. (Agnew); "The Library," E. Frère, 405 gs. (Graves); "See-Saw," E. Frère, 220 gs. (Permain); "St. Catherine," H. Mücke, 150 gs. (Graves); "A Morning

Gossip at Ecouen," E. Frère, 250 gs. (Agnew); "Driving Cattle," A. Bonheur, 400 gs. (Permain); "Horses and Oxen," Rosa Bonheur, 1,000 gs. (Agnew); "Reading the News in the Inn," G. Morland, 130 gs. (Agnew); "Reading the News in the Stable-yard," G. Morland, 150 gs. (Agnew); "Derwentwater," W. J. Linton, 500 gs. (Addy); "Nymphs Surprised," W. E. Frost, R.A., 250 gs. (Sir A. Guinness); "Scene in the Trenches at Lucknow," F. Goodall, R.A., 400 gs. (Permain); "An Incident in Luther's Life at Erfurt," H. O'Neil, A.R.A., 390 gs. (Cartwright); "Elizabeth, Queen of Edward IV., and the Duke of York," E. M. Ward, R.A., 170 gs. (Sir A. Guinness); "The Refuge of the Royalists," M. Stone, 220 gs. (Agnew); "Visit to the Haunted House," W. F. Yeames, A.R.A., 420 gs. (Agnew); "The Trumpeter," Sir J. Gilbert, A.R.A., 290 gs. (Agnew); "A Dream," W. Etty, R.A., 150 gs. (Agnew); "The Fountain," W. C. T. Dobson, R.A., 190 gs. (Cartwright); "Scotch Shooting," R. Ansdell, R.A., 380 gs. (Agnew); "Cattle," T. S. Cooper, R.A., 300 gs. (Agnew); "On the River Solway," C. Stanfield, R.A., 300 gs. (Agnew); "The Thames and St. Paul's—Early Morning," Sir A. W. Callcott, 390 gs. (Cartwright); "Girl of Connemara," J. Phillip, R.A., 420 gs. (Vokins); "Gathering the Flock," W. Linnell, 330 gs. (Sir A. Guinness); "St. Jacques, Antwerp," D. Roberts, R.A., 1,000 gs. (Agnew); "The Toilet of Venus," W. Etty, R.A., 410 gs. (Agnew); "The Peace-Maker," W. Collins, R.A., 290 gs. (Agnew); "Mary, Queen of Scots," W. P. Frith, R.A., 430 gs. (Sir A. Guinness); "Landscape," P. Nasmyth, 490 gs. (Cartwright); "An Arabian Patriarch," J. E. Hodgson, A.R.A., 300 gs. (Agnew); "The Windmill," T. Creswick, R.A., 450 gs. (Agnew); "Harvest Showers," J. Linnell, 1,000 gs. (Agnew); "A Heath Scene," J. Constable, R.A., 1,000 gs. (Agnew); "Lady with Pomegranate," F. Leighton, R.A., 220 gs. (Agnew); "The Harvest Wagon," J. Linnell, 740 gs. (Marsden); "The Flower-Seller," W. P. Frith, R.A., 540 gs. (White); "Christ in the Garden of Gethsemane," J. Linnell, 175 gs. (Lesser); "Feyther's comin'," T. Faed, R.A., 670 gs. (Agnew); "On the Banks of the River Clain," P. H. Calderon, R.A., 590 gs. (Cartwright); "Lago Maggiore," W. Müller, 500 gs. (Permain); "The Quarrel of Glenning—a Scene from the Monastery," A. L. Egg, R.A., 495 gs. (Agnew); "The Shepherd's Revenge," R. Ansdell, R.A., 450 gs. (Sir A. Guinness); "Landscape," P. Nasmyth, 750 gs. (White); "River-Scene," Sir A. W. Callcott, R.A., 620 gs. (Edwards); "Pensioners," Sir E. Landseer, R.A., 1,600 gs. (Agnew); "Volunteers at Artillery Practice," T. Webster, R.A., 850 gs. (Agnew); "Pope making Love to Lady Mary Montague," W. P. Frith, 1,350 gs. (Agnew); "Homeward Bound," J. Linnell, 740 gs. (Agnew); "The Woodlands," J. Linnell, 1,010 gs. (Agnew); "A Dream of Venice," J. C. Hook, R.A., 810 gs. (Permain); "Scene from *Comus*," W. Etty, R.A., 800 gs. (Agnew); "Collecting the Offerings," J. Phillip, R.A., 1,050 gs. (Agnew); "The Island of Mazorbo," C. Stanfield, R.A., 1,400 gs. (Agnew); "The Boy with many Friends," T. Webster, R.A., 2,000 gs. (Agnew); "Awake," J. E. Millais, R.A., 1,350 gs. (Agnew).

It is somewhat painful to note the prices paid for sculptures compared with those given for the majority of the paintings: "A Nymph at the Bath," by Marshall Wood, a life-size figure in marble, was knocked down for 330 gs.; and R. T. Wyatt's "Nymph at the Bath," also in marble, for 405 gs.

Messrs. Sotheby, Wilkinson, and Hodge sold the following pictures, among some others of minor importance, at their rooms in Wellington Street, Strand, on July 2; the name of their owners was not announced:—"The Burgomaster's Daughter," Rembrandt, 1,550 gs. (Agnew)—this picture was sold a few years ago in Paris, with the Pourtales collection, and realised only 200 gs.; "Strayed Sheep," Holman Hunt, 1,000 gs. (Mrs. Noseda); "A Mountain Torrent," W. Müller, 290 gs. (Agnew); "Interior of my Room, Macri," W. Müller, a sketch, 120 gs. (Burton); "Durham," a water-colour drawing by T. Girtin, 134 gs. (Agnew); a series of ten small

Spanish sketches by D. Roberts, R.A., evidently made for book-illustrations, sold for 200 gs. The whole produced £4,271.

The sale of the collection of the late Mrs. Hibbert was made by Messrs. Christie, Manson, and Woods on the 23rd of June. The principal works were:—"A Square in Venice," Canaletti, 140 gs.; "Sea-view," Dutch Yacht and Men-of-war Saluting," W. Van de Velde, 753 gs.; "River-Scene," with an old bridge and cottage, J. Ruysdael, 180 gs.; "Hilly River Scene," with a cottage, figures, a dog, &c., J. Ruysdael, 190 gs.

On the 28th of June the following pictures were sold in the same rooms; the name of their owner was not announced:—"View of the Mouths of the Avon and the Severn," P. Nasmyth, 954 gs.; "The Foraken," G. S. Newton, R.A., 165 gs.; "Landscape," F. R. Lee, R.A., with cattle by T. S. Cooper, R.A., 474 gs.; "Woody River-Scene," by the same painter, 200 gs.; "The Passing Cloud," T. S. Cooper, R.A., 524 gs.; "Try dese Pair," F. D. Hardy, 280 gs.; "Club Law," E. Nicol, A.R.A., 220 gs.; "The Rustic Toilette," T. Faed, R.A., 504 gs.; "May Morning," T. Linnell, 220 gs.; "Dolce far niente," Holman Hunt, 480 gs.; "Arming the Young Knight," W. F. Yeames, A.R.A., 128 gs.; "Bridge on the Arran," V. Cole, A.R.A., 360 gs.; "The Signal," W. P. Frith, R.A., 132 gs.; "Portrait of Tom Hills," Sir F. Grant, P.R.A., 204 gs.

ART IN CONTINENTAL STATES.

PARIS.—The sale of M. Favre's collection of modern pictures took place in the month of June; it numbered only thirty-one paintings, but they sold for no less a sum than £20,600. The principal examples were:—"Harvesting," Corot, £280; "The Heights of Ville d'Avray," Corot, £300; "A Ravine," Corot, £360; the following six pictures are by E. Delacroix:—"The Two Foscari," £3,180; "The Entombment," £2,400; "Horses leaving the Water," £1,024; "Uphelia," £1,360; "Lion devouring a Caiman," £800; "Arab Musicians," £340; "Woody Ground near Fontainebleau," N. Diaz, £188; "Pasture at Limousin," £1,524; "Marshes in the Basses-Pyrenées," £764; "Pasturage near the Oise," £604; "The Downs of St. Quentin in La Marche," marine, £520; "A Shepherd," £242; "After the Rain," £480; "Fishing-boat," £240; "Edge of the Forest," £1,044; "Interior of a Farm at Berry," £760; another "Fishing-boat," £220; these last ten are by Jules Dupré; "The Dance," E. Hébert, £320; "Edipus taken down from the Tree," J. F. Millet, £596; "The Village of Greville," J. F. Millet, £832; "A Bohemian," Roybet, £484; "The Old Bridge of St. Cloud," Th. Rousseau, £280; "Bed of the Mill at Batignolles," Th. Rousseau, £236; "Calling the Flock," Troyon, £688.

The "Grand Prix de Rome" has been awarded to M. Puget, pupil of M. Victor Massé; the second prize to M. Hillemaercher; and "honourable mention" is made of the work of M. Corbaz-Marmontel; the two latter artists are pupils of M. François Bazin.

The close of the French Exhibition for this year was signalised by an incident of unique bad taste, wherein Art has been grossly degraded into a foul minstrel to coarse sensuality. We allude to the fact, almost incredible, that the Parisian Art-jury has boldly awarded three of its prizes to some three of those disgusting canvases which reveal the study of the nude, in its worst professional exactions, and set wantonly at naught every suggestion of common decency. When the high judicial function invested in a body of artists is thus betrayed, it seems time to invoke the interference of a higher power, and entrust a severe veto to the Fine Art minister.

The action at law brought by Mr. Clésinger, the sculptor, against Mr. Payne, an American gentleman, for payment of a bust of the latter's daughter—a report of the case appeared in our columns somewhat recently—has, we understand, been settled *à l'amiable* in accordance with the artist's claim.



Engraved by S. Goldberg

VENETIAN PAINTERS.

GIORGIONE.

Dead Christ supported by Cherubs.

LONDON VINTAGE & CO



THE
UNIVERSAL EXHIBITION
AT VIENNA.

COMMENCING our imaginary re-arrangement, let that great fountain in the Rotunda, with its huge cement basin, in which mermen and mermaids are virtually stranded, be removed; but, before removal, let it and them have their proper names. A fountain, *source*, or *springbrunnen*, implies not only water, but a constant supply: this is dry. The explanation of this drought is



stupidity; the mouths of the Tritons are made so large that, were they to play, the floor would be deluged, and the various stands become each an islet. Next, as to the pisci-tailed divinities, they are neither mermen nor maidens; the former are "mudlarks," mere *chiffonniers* of the sewers; the latter, *dames de halle*, and their expression has been caught with considerable suc-



cess. The next removal would be that of the electro-trophy, and the substitution of the true "Home of Electro," the display of Messrs. Elkington. This exquisite temple of taste, displaying its many works of Art in a setting of velvet, would indeed be one of the attractions of the Rotunda, for the gems are worthy of the setting.

Here is the Helicon Vase, *repoussé* in silver and steel, with its golden enrichments of damascened tracery, with its twin recumbent nymphs and medallion reliefs of

the Muses: a work alike an honour to the artist, M. Morel Ladeuil, whose six years of patient toil have been well repaid, and a credit to the spirit and enterprise of the



house of Elkington, for the cost of production does not fall far short of £6,000. Next, the fac-simile in electro of the Milton Shield, produced by the same artist, for the last



Testimonial Plate (Silver-Gilt): Tiffany, Reed & Co., New York.



Pilaster (Carved Wood): Morant, Boyd & Co.

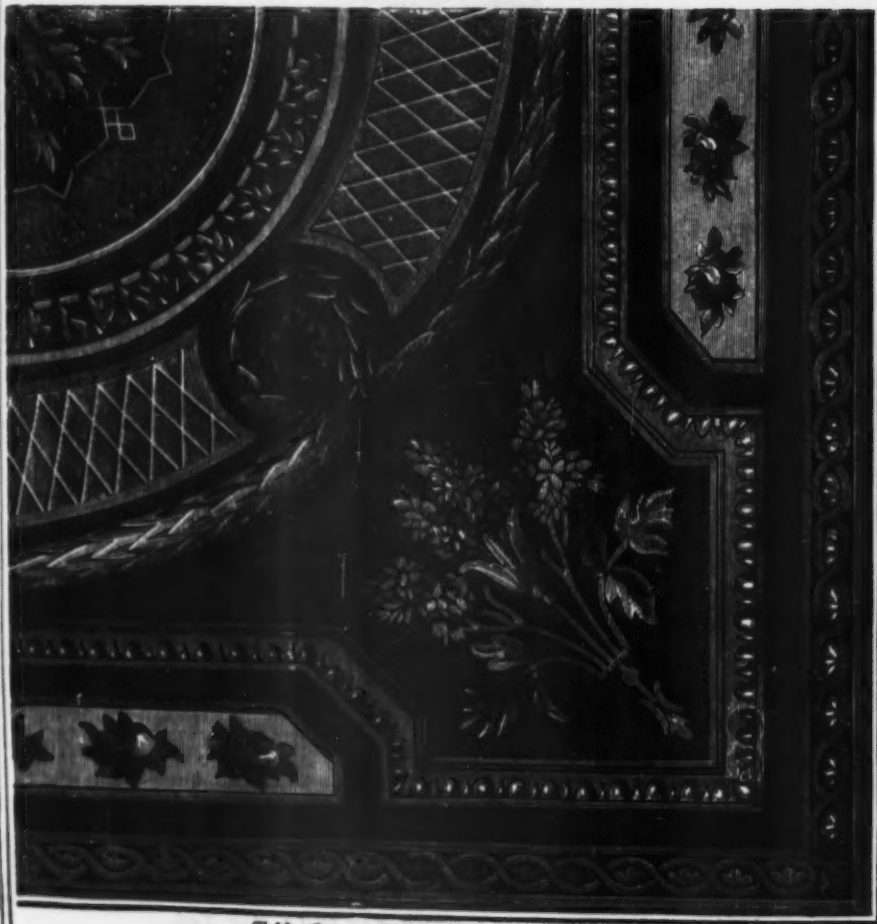


Table Cover: Widnell, Larwade, Edinburgh.

world's show in Paris, a work replete with poetic ideas, evolved with artistic force. The Lords of the Committee of Council on Education did wisely in purchasing it for the nation, and have acted well in allowing such copies as the present to be made, to disseminate the taste for what is alike perfect in Art and pure in feeling—a worthy tribute to the work of our greatest epic poet. Then the story of "the woman of a thousand summers back, wife to that grim earl who ruled at Coventry," is charmingly told; and the interest of the legend loses nothing by the fact that the present statuette was a gift from the Queen to her husband, the late Prince Consort. Then we have souvenirs of bloodless campaigns, the "Elcho Shield," the "International Volunteer Challenge Trophy," with the names of the teams that alternately triumphed in the lists at Wimbledon; the Venus Rosewater Dish, presented by her Majesty to the winner of the first "Queen's prize," Stewart Pixley; and a souvenir of our march through Abyssinia, presented after the campaign to the 1st battalion of the 4th King's Own. There are services in many styles, all distinguished for taste; the most notable of which is the Herculeanum dessert-service, an admirable adaptation of the Romano-Greco style to the exigencies of the Victorian era. Enamels in *cloisonné* and *champlevé*, bright in colours and rich in contrasts, emulate with success the ancient triumphs of far Cathay, of standstill China, and progressive Japan, in the same artistic path. Modern and ancient Art contrast well in the copy of the "Hercules subduing the Etonian Stag," found at Herculeanum, with the reductions from the statues of the two friends, Burke and Goldsmith, placed in front of their *alma mater*, Trinity College, Dublin, and which are about the most successful works of their countryman, Foley. But there is much to do yet in our imaginary arrangement. Messrs. Minton claim a place to which they are justly entitled, if only for the panels of Stacy Marks, displaying alike his knowledge of the "Middle Ages," and the quaint humour, never degenerating into burlesque, that distinguishes all he touches. The gold background, strange to say, does not seem unnatural. And the lover, note-book in hand, with the philosophic storks watching his proceedings, storks that might have heard the "Sermon of St. Francis;" the old lady renewing her youth in the gambols of her grandchild; the old man, with the well-filled pouch, the expression of whose eyes, as he gazes on the maiden of eighteen summers, tells that he has not taken Shakespeare's sonnet to heart; the noble and the two hinds, the one an old man, delicious in his obsequiousness, the other young, impassible for his stolidity of expression; and, not less charming than any of the above, the father and mother admiring their babe crowing in the arms of its grandmother. One cannot look upon all these gems and deny that Messrs. Minton have won their place among the leaders of artistic industry. Then an honoured name, Wedgwood,

recalls years of toil preceding a century of success, and demands a place, one willingly conceded; nor can that be denied to the Worcester manufactory, whose Limoges enamels, representing the story of the Conquest, from the designs of Maclise, are in execution worthy of the fame of the great artist; more need not be said. The enamelled service of turquoise and gold, presented by the City of Worcester to the Countess Dudley, more precious than gold, is indeed a triumph of British skill; the value may be realised when it is said that a cup and saucer of a similar pattern were purchased by Earl Dudley for fifty guineas. But the rank of this firm is taken even on higher grounds: a novelty, and a successful one, are the Japanese vases, imitating ivory with relief in gold and colour, and stands seemingly bronze, but which, like the works themselves, are porcelain. It may be safely said that the force of imitation could not farther go.

Into this serried rank John Mortlock must fall with his bird vases—on one of which a dragon-fly, that cannot be painted, actually *flutters*—his majolicas, and his imitation terra-cotta. And now we pass to the French division, first massing the English Ceramic art in one grand trophy before we do the same to that of our neighbours in bronze.

Susse Frères present us with a large Pompadour bust, in which the deft hand of the sculptor has done credit to the refined beauty of a subject by no means perfect. Comte Nieuwerkerque, in two busts, Alsace and Lorraine, the one weeping, but not wholly broken, with the tricolour cockade still in her bonnet; the other, mural crowned and defiant, notwithstanding the eagle pecking at her breast. How these have been appreciated by Frenchmen of all opinions may be estimated when we say the Alsace was purchased by the Comte de Chambord. M. Worms fills his places in the compartment with a glorious specimen of painting on porcelain in the Louis Seize style, around which are placed Louis Seize himself, Marie Antoinette, Colbert, Grignon, the great Condé, the Duc d'Epéron, Elizabeth d'Orléans, Richelieu, and Jeanne d'Albret, mother of Henri Quatre, a galaxy of French history, not indeed all worthies, but their shortcomings condoned for by the women who bear them company.

The "Balancier Libre" of Blot and Drouard, is so exquisite as a specimen of Art, yet so remarkable as a puzzle of Science, that it cannot be withheld; neither can the "Marie Antoinette marching to Trial," by another manufacturer, which is also purchased by the Comte de Chambord. The Hawking Scene, by Deck, and the exquisite tapestry suite of drawing-room furniture (without a name) would conclude our trophy. For its rival we should take that of the Berlin Porcelain Works, with their gorgeous pennons and banners, their velvet, their gold and silver hangings, and their display of Ceramic ware; the latter we hardly think equal to that exhibited by them in 1862. The Italian walnut-wood trophy, with its regiment of



Lees Window Curtain: Jacoby & Co., Nottingham.



Vases in Porcelain: Copeland.

statues, one the "Forced Prayer," by Pietro Guarenin, is delicious; the simulated piety of the youthful suppliant being so strongly in contrast with the pouting lip and heavy, sullen eye. The models of the Bourse at Brussels, and those by Menzoni of the Victor Emmanuel Gallery at Milan, and the Savings-bank Palace at Bologna, should remain supplemented by the immense model of the Bosphorus, Constantinople and Pera, and Jerusalem; the last, a labour of patient toil by Stefan Jelés, being for sale. We trust his toil may be repaid by a liberal *honorarium*. These, with selections from her national figures, should furnish Turkey's quota. Our Indian display, *en masse*, should have a place of high honour; Japan contributing her bronzes, her arms, enamels, and models of houses and boats; the latter to be contrasted with the two Turkish Caiques; neither must her monster balloon-lanterns and monster drum be omitted. Greece shows her revival of the portico of the Parthenon; Portugal, her clock, to take rank with the Swiss chalet. Tunis should have a large trophy to herself; on the one side her quaint bazaar with its divans, its tchibouques, tables, and embroideries; on the other, the antiques from buried Carthage, and its destroyer, the Roman legionary. America should present the Art-perfect photographs of W. Kurtz, of New York, and the exquisite scenery of M. C. Bierstadt, cf Niagara; but be allowed no flag. Sweden should make a quaint trophy of skins, sledges, ores, and timber; Holland contribute her colonial trophy untouched; Russia mass her malachite, her ores from the Demi-

doff estate, her furs, and silver work; Hungary, her Magyar costumes in purple and gold, in black and astrakhan, in scarlet and sable, with *dolman* and surcoat, with the peasants' *sür* and the nobles' gems in vivid contrast; and our host, "Austria felix," should invite us to see her glass, her meerschaums, and her jewellery;—and then Austria would possess in the Rotunda of her great Exhibition a gem worthy of the Imperial diadem that crowns it.

The story of the manufacture of European pottery and porcelain would form far more interesting reading than many sensational novels, even without entering into the lives of Lucca della Robbia, Palissy, Josiah Wedgwood, and other pioneers of Art-industry; and as the collection of Ceramic specimens is essentially a taste forbidden to all without heavy purses, so the establishment of porcelain factories has ever been a princely pastime throughout Europe; England remaining the solitary exception.

In the sixteenth century, Francesco de' Medici, after repeated trials, produced "artificial" porcelain at Florence. A hundred years afterwards, in 1671, John Dwight, of Fulham, was granted the first monopoly in England, his patent running, "John Dwight, of Fulham, for the mystery of Transparent Earthenware (commonly known by the name of porcelain of China);" and two years afterwards Louis XIV. granted Esmon Poterat the privilege in Paris, because "il avait découvert le secret d'une poterie translucide artificielle, véritable porcelaine tendre." From 1706 to 1710, as the result of Böttcher's experiments, the fabric of Meissen may date its origin, while



Vases and Umbrella Stand: Colebrookdale.

the factory of Sèvres, started at Vincennes in 1753, owes its origin to Louis XV., who took up the works of Poterat to please the favourite of the hour, Madame Pompadour, and "Sèvres" has survived throughout all the changes that France has undergone. Whether under the Direction, the First Empire, the Restoration, the Revolution of '30, of '48, the Second Empire, or the present régime, Sèvres and the Gobelins have been held sacred, and even the most ardent disciple of the new evangel of petroleum would not dream of injuring an industry in which all Frenchmen take a national pride. As in its own place we speak of the history of English porcelain, it may be sufficient here to give dates of the founding of three well-known centres of porcelain industry, "whose place knows them no more," namely, Bow, in 1730; Chelsea, about 1745; and Derby, in 1751.

That Meissen under its first director, Böttcher, made considerable progress, may be judged from the fact that the Czarina, in 1720, ordered a superb service for her special use; in 1731 the first biscuit figures were produced, paving the way for that Dresden china which, from 1731 to 1756, made Meissen first among its European rivals. In Berlin, in 1751, the first private factory was started by Kaspar Wegely, from whom it was purchased in 1761 by a certain Gottskowsky, who in his turn two years afterwards transferred it to King Frederick II. for the sum of 225,000 thalers—he himself still continuing as director.

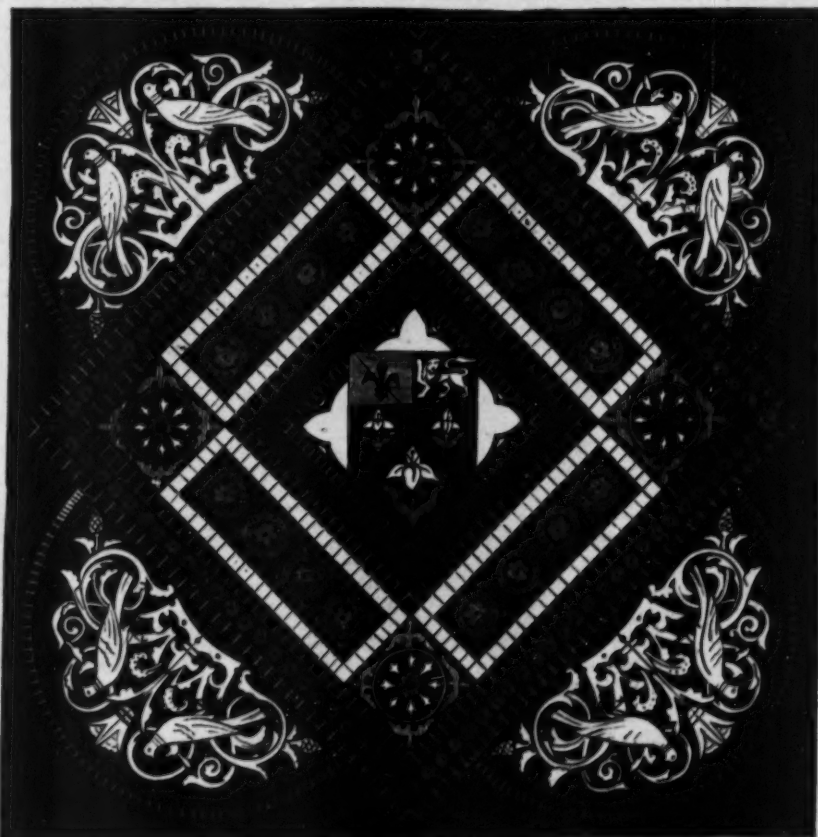
Naples had earlier taken the initiative, the once famous Capo-di-Monte having been instituted by Charles III., and worked by him with energy till his departure for Madrid in 1759, when he transferred his pet project to his new abode, and Buen Retiro porcelain was the result. In the north, Sweden the same year founded in Stockholm, under the Vasas, her Royal Porcelain Works, which still flourish in full vigour under the descendant of Bernadotte; an example followed, at Copenhagen, by Denmark in 1775, that of the chemist, Müller, antedating the royal institution by three years. Possibly excited by the success of Meissen, the Empress Elizabeth, in 1744, set up her Imperial manufacture; and in 1747 the Empress Maria Theresa purchased the factory established by Blaquier thirty years previously, for the sum of 45,000 gulden, retaining his services as manager for the yearly salary of 1,500 gulden. Those were halcyon days for fictile ware, when such artists as Watteau, Lancret, Boucher, Angelica Kauffmann, and Flaxman, did not disdain to contribute their talents to its decoration; an example, it is to be regretted, not followed by the present generation, with one distinguished exception, Stacy Marks, A.R.A.

"Les extrêmes se touchent;" the meanest potsherd and the daintiest porcelain have a common origin; and as with other kaolin and other pottery—kaolin that thinks and pottery that talks—it is the refining process and the moulding that make oftentimes the difference of position, whether in the scullery of the cook or the boudoir of the

countess. The potter's wheel, with its triangular bench, its horizontal block, or "whirler," goes back to a time when "the memory of man runneth not to the con-



trary," mentioned in Holy Writ, sketched | carved in Assyrian bas-reliefs, found in
in rude "graffitos" in old Theban tombs, | China, in India, in England, it seems one



Examples of Tiles: Minton Hollins & Co., Stoke-upon-Trent.

of those things civilisation cannot improve, | all our mechanism becomes clumsy bungling
in which the mind departs to the fingers, and | before the deft digits of the worker.

In ages past Greece produced forms that all the appliances of our nineteenth century can not only not improve, but even barely succeed in imperfectly imitating. Not

that England is to blame: last in the Ceramic race, we have made a progress of centuries in as many years; and while many secrets of the art have been lost in

it," so late travellers assert that the secret of the "kia-tsing," or "pressed azure," if not wholly lost, is never now practised with success: let the fish be painted ever so dexterously on the interior, let the glaze of kaolin be applied with the tenderest care, and the thinning of the cups be made the subject of the nicest calculation, still there is a hitch, and the result is failure.

The Chinese name for the finer description of what we term chinaware is Tseki; and King-te-Ching, in the province of Kiang-si, has been famed for supplying the "illustrious dynasty" of Chinese emperors with the famed dragon-porcelain from so far back as 442 of our era; the European name porcelain being derived from *porcellano*, the Portuguese for cup. The two materials



China, and, even in comparatively recent days, the glorious ruby lustre of the majolica ware has become a tradition in Italy, we have steadily improved; we have acquired

finesse without losing force, and have taken "Festus" Bailey's words to heart—

"There is a fire-fly in the southern clime
Which shineth only when upon the wing."



Testimonials (Silver): Cup, Vase, and Jug: Hancocks & Co.

so is it with the mind; when once we rest we darken. As China is the fatherland of porcelain, it is strange to note how fiction and fact for once unite; and as Thomas

Moore tells us, through the lips of the excellent Fadladeen, of "that painted porcelain, so curious and so rare, whose images are only visible when liquor is poured into

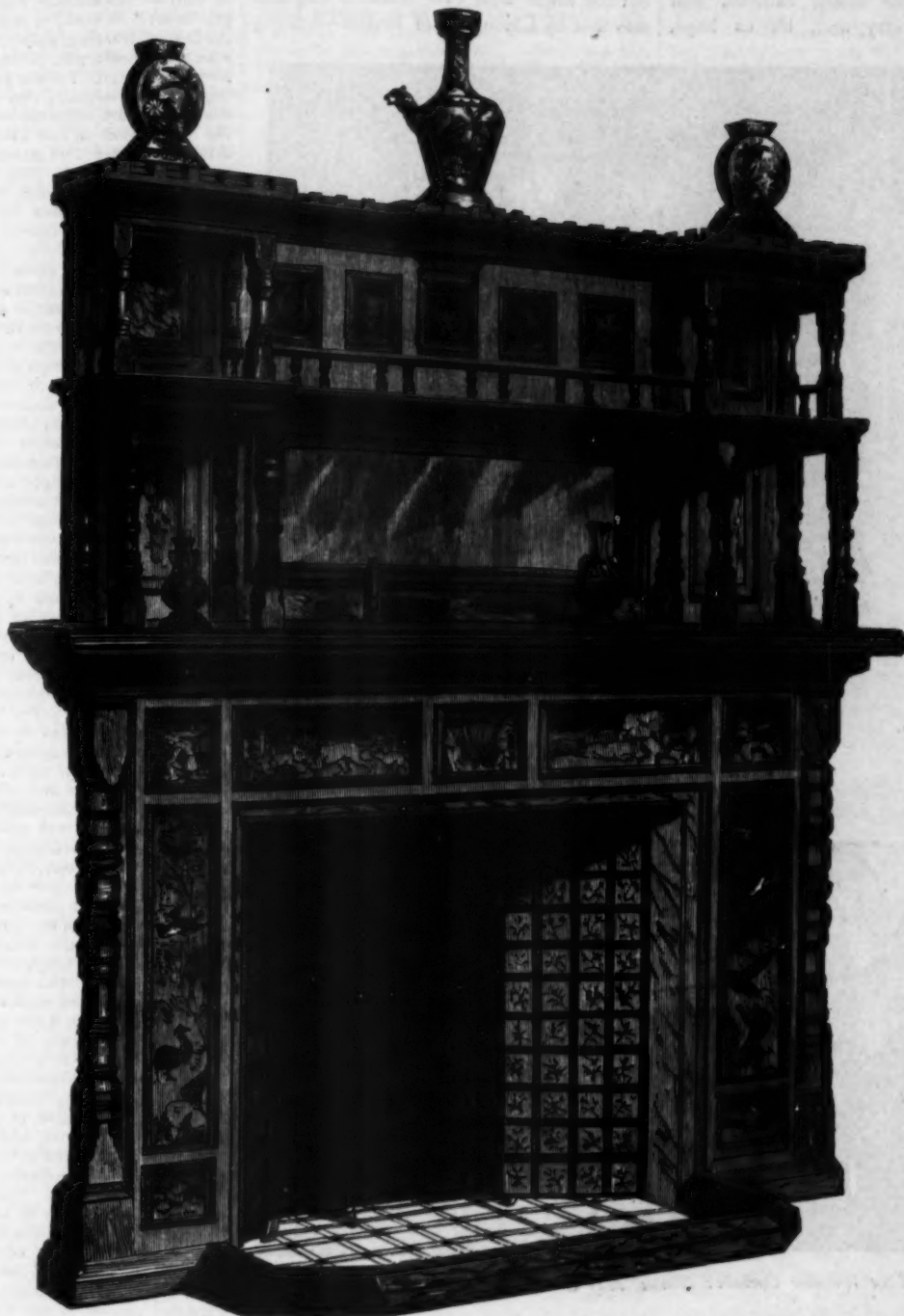


used in the Chinese manufacture are petuntse and kaolin; the first representing the flesh, and the latter, as it were, the bone of the fabric. The first, a hard rock, is triturated to an impalpable powder by iron clubs in large mortars, then mixed with water, and kept constantly stirred till a cream rises, which is continually skimmed off, and the process repeated till a sediment only remains, which is then carefully examined and repulverised. The cream is poured into flat vessels, allowed to rest till the mingled water becomes transparent, when it is carefully poured off, the sediment put into moulds, and cut in small squares, which are then sold by the hundred under the name of petuntse. Sir George Staunton has said that petuntse is a fine granite, somewhat similar to the Cornish "growan" stone, containing quartz

in largest quantity, next feldspar, and then mica. Kaolin, on the contrary, though somewhat analogous, is found in small lumps in mines. It is well washed with water to separate it from the yellowish earth that surrounds it, reduced to powder, subjected to the water treatment, and made, like its ally petuntse, into cakes; then

equal portions of petuntse and kaolin being put into pits, well trodden and kneaded together, the paste for the porcelain is prepared; the glaze being made—one, from the stone producing petuntse, in the proportion of one hundred parts to one part of che-kao, or alum, made red hot, and reduced to powder; another from one hun-

dred parts of lime and ashes, previously blended, being mingled with one of che-kao, and used in the proportion of one part to ten of the glaze already mentioned. Such, at least, are the descriptions of the preparations used by the "Celestials" in an art carefully concealed, and which, possibly, with their well-known ability for everything



Chimney Piece: Simpson & Sons.

but the truth, may not be wholly correct. In "cracklin" porcelain the effect of colour is sometimes enriched and harmonized by reticulation of delicate lines or cracks, artificially produced in the glaze; sometimes the pearly white of the ground is traversed by a pronounced pattern of "cracks" over the whole or a portion of the surface.

As it shall be our task to proceed through

the pottery of the different nations now exhibiting in Vienna, we shall first take our island-manufactures, and endeavour to prove that in some of the most recent specimens every symptom of vigorous progress is shown in striking out new routes, in place of tamely following our "forbears" in the beaten track. The early history of pottery in England is obscure. We know, from

the history of Staffordshire, that at Burslem, in 1686, a red body was used, with a glazing of lead ore and with manganese, to produce black. After this John and Philip Elers, who came from Germany about 1688, succeeded in making very fine red ware, and ultimately an equally perfect white salt-glazed stoneware; but their secrets being discovered, they retired some-

what dissatisfied to the fatherland. And then comes in that story of one Astbury, a potter—the same who had dishonourably stolen the Elers' secret—noting something wrong with his horse's eye, had him doctored by an ostler at Dunstable, who, heating flint in the fire and reducing it to powder, cured him; whence, being an observant man, he added calcined flint to tobacco-pipe clay, and, let us hope,

realised a respectable competence by his ingenuity.

Passing from pottery to porcelain, we have works at Bow in 1730, and soon after an important factory at Chelsea, patronised by George II., ultimately removed to Derby. Cookworthy, of Plymouth, was among the earliest of our manufacturers of porcelain; but the finest kind ever made in England was that by Champion, of Bristol—it being



Lace Window Curtain: Simon, May & Co., Nottingham.

true *hard* paste—he using and improving Cookworthy's process. Subsequently Dr. Wall, of the Worcester Porcelain Works, made soft, artificial paste exceedingly well. His first efforts were to reproduce an imitation of the common Nankin blue and white ware, first introduced by the Dutch, and including that best known of all designs, the "willow pattern" plate. Subsequently, however, those exquisite specimens known to collectors as Old Wor-

cester, sufficiently attest his energy and taste. Receiving the first royal patent in 1789, still, for a long time after Dr. Wall's death, the glory of the porcelain manufacture of "the Faithful City" might have been written *suil*, till of late years it has not only recuperated itself, but surpassed all its previous efforts, under the superintendence of Mr. R. W. Binns, F.S.A.; and in the display at Vienna, originality, novelty, and taste, alike are shown.

THE ENGRAVINGS.

MESSRS. TIFFANY, REED & Co., gold and silver smiths, of New York, the most esteemed and eminent of the higher class Art-manufacturers of the United States, supply us with the objects engraved on page 245; three of them have been made—and one presented to each of the three arbitrators in the case of the "Alabama Claims"—M. Staempf, of the Swiss Confederation, Viscount Stajuba, of Brazil, and Count Scloppe, of Italy—"testimonials suggestive of American gratitude;" to each "a mark of appreciation of the dignity, learning, ability, and impartiality with which he discharged his arduous duties at Geneva." They are of silver, partially gilt; consisting of a centre-piece, two vases, and a pair of candelabra, and are considered and described as the best works of the kind ever produced in America, where Art-manufacture, as well as pure Art, is rapidly progressing. Page 246 contains a pilaster very beautifully carved in wood, gilt, contributed by Messrs. MORANT, BOYD & Co.; and one of the table-covers of Messrs. WIDNELL & Co., of Edinburgh—a firm that has established extensive and well-merited renown for the production of that class of textile fabric. Page 247, besides a group of charming vases, &c., selected from the numerous contributions of Messrs. COPELAND, exhibits a production of much beauty in design and of the highest order of manufacture—a lace curtain, produced by Messrs. JACOBY & Co., of Nottingham. It is machine-made—an imitation of the Swiss embossed curtain, and while very much less costly, is stronger and more durable, and better in effect, and more varied in light and shade. On page 248 we give other examples of the always admirable iron-castings of Colebrookdale—an umbrella stand, and two vases for gardens, conservatories, &c. MINTON HOLLINS & Co. supply us with examples of tiles—one of our engravings showing their application as a *stove*, the other as the *centre* for a hall. The fame of this renowned firm has gone over the world, not only for pure Art, but for excellence of manufacture. Their contributions to Vienna are very large, not alone as single specimens, but showing how they are applied to many uses of elegance and utility. Of the works by the famous jewellers and goldsmiths of England, Messrs. HANCOCKS & Co., we engrave three: they are of silver, exquisitely wrought and admirably designed by artists of the establishment, and have attracted marked attention and profound admiration at Vienna. Messrs. SIMPSON & SONS, of London, the eminent decorators, have sent us the chimney-piece of which we give an engraving. It was introduced into the pavilion of the British Commissioners, and was the earliest purchase of His Royal Highness the Prince of Wales. It is about eight feet in height, constructed of walnut-wood, and inlaid with panels of Art-tiles, the subject being fables, such as "The Fowler and the Heron," "The Lion and the Birds," &c. Its style is English, of about the period of Charles I., and it is arranged in three stories: the upper one is enclosed with a miniature gallery, and has a projecting bracket above for a clock; the centre compartment of the lower tier is filled with a bevelled mirror, and the sides are thrown forward and supported on turned columns, so as to form recesses for the display of china and *objets-d'Art*. The tiles are "painted pictures," produced by the pencils of eminent artists. The engraving on the concluding page of this part is one of the curtains contributed by Messrs. SIMON, MAY & Co., of Nottingham. The great capital of lace manufacture has obtained extended renown at the Vienna Exhibition, and no doubt the good effects of the effort will be largely felt. The engraved example is 72 inches wide and four yards in length; it is of singular beauty as a floral composition, admirably designed, combining grace with richness of effect; and, as an example of manufacture, its excellence has never been surpassed. Although machine-made, it is a veritable work of Art, remarkable for strength and durability as well as elegance.

It will thus be seen that in nearly all the branches of Art-Manufacture, Great Britain is in the van; and that is, we know, the universal feeling at Vienna.

ST. PAUL'S CATHEDRAIS.*

Or this truly handsome volume it is equally easy and just to say much that is pleasant in a very few words. Opportune in the time of its appearance, it has been written by the right man, and he has written it in the right spirit and after the right manner. But, if thus the general character of Mr. Longman's work may be faithfully set forth in a single sentence of laconic brevity, at the same time his are pages that possess the strongest claims as well for far more extended critical notice, as for careful reading and thoughtful consideration. As chairman of the finance committee for the completion of St. Paul's, irrespective of his personal qualifications, Mr. Longman, in a peculiar manner, has been qualified to undertake and execute a history of the existing Cathedral and its predecessors; and in his hands such a work could not fail to be characterized by that earnest heartiness, always equally attractive and valuable, which is inseparable from a genuine labour of love. Without ourselves feeling any strong sympathies for that "Roman manner" which Sir Christopher Wren held to be the fundamental element of architectural perfection, we gladly confess our warm admiration for the noble Cathedral, the crowning expression of the great architect's genius—the pride and glory, as it may be said to be the impersonation, of the City of London,—which, in one of the most active and energetic promoters of its present completion, has found so able and judicious an historian.

In his modest but not the less effective Preface, Mr. Longman says that his "History of St. Paul's Cathedral had its origin in the increased interest which he took in that building, in whose immediate neighbourhood he had spent a considerable portion of his life, when he became a member of the committee for its completion. That interest," the author continues, "was enhanced by the selection of St. Paul's, according to ancient custom, as the fit and proper place for a National Thanksgiving in the early spring of last year"—the National Thanksgiving "in the National Cathedral" for the recovery of the Prince of Wales, on the 27th of February, 1872. Mr. Longman adds, that in his History his aim differs from that of the late Dean Milman in his valuable "Annals of St. Paul's," since it has been his "wish to furnish a more particular account of the cost and of the building of Old and New St. Paul's, than fell in with the scope of Dean Milman's work; and more minute details as to their architecture grew naturally out of the object he had thus set before himself." Accordingly, in this History, in its earlier chapters, we have sketched out before us with graphic clearness the building of the first and second Cathedrals, and the mode of raising funds for their cost; the surroundings and general description of old St. Paul's, with details of its architecture, and notices of certain curious customs and incidents connected with it; followed by descriptions of the partial destruction of the fabric by fire; the restoration ordered by Queen Elizabeth, and carried on by both James I. and Charles I.; also, after a lamentable interruption caused by the Civil War, resumed by Charles II.; and its final catastrophe in the great fire of 1666. The following four chapters are devoted to the building of the New or Third Cathedral, the present "St. Paul's;" and four other chapters, which complete the volume, are severally assigned to the "Adornment of St. Paul's," a "Description of St. Paul's" as it appears at the present time, "Criticisms on St. Paul's," and "The Future of St. Paul's." One shortcoming in the book—and though evidently the result, not of any oversight, but of the deliberate purpose of the author, a shortcoming nevertheless—is the omission of all notice of the monuments, whether those well described by Dugdale, in accordance with that illustrious antiquary's views and range of thought, in the old Cathedral, or their successors, so widely differing from them in their character and attributes, in the new. But, if this absence from his pages of even a reference to either Cathedral of St. Paul in its capacity of a monumental shrine

is much to be regretted, Mr. Longman may most rightly claim unqualified congratulation for his illustrations, engraved, some on steel and others on wood, and all of them second to none of their class and order. These illustrations have been executed in part from Wren's own original drawings, partly from early engravings and drawings in the collection of Mr. Gardner, the greater number being from drawings (which include carefully studied restorations) by Mr. E. B. Ferrey, son of the eminent architect, himself a rising member of his father's profession. Mr. Longman expresses in emphatic terms his thanks to his engravers, Mr. Adlard and Mr. Pearson; to the former for his six steel engravings, and to the latter for his numerous series of engravings—twenty-two large, and the same number smaller—on wood; and Mr. Longman, in so doing, feelingly and gracefully does an act of justice, for both Mr. Adlard and Mr. Pearson have done their work after a fashion that leaves nothing to be desired.

The first of the three Cathedrals of St. Paul, of which nothing is known beyond the fact of its existence, and that, having been founded about A.D. 595, by Ethelbert of Kent, it was destroyed by fire about A.D. 1087, in the time of William the Norman, stood upon ground that, under the Romans, had been set apart as the site of a temple to Diana—as tradition affirms of the Abbey Church of St. Peter at Westminster, that it stands where once had stood a temple to Apollo. The second Cathedral of St. Paul, built on the same site as its predecessor, from the ashes of which, as Evelyn says, it rose phoenix-like, was commenced by Maurice, Bishop of London, A.D. 1087; but the edifice did not attain to what may be considered its true completion till the commencement of the reign of the Second Edward: it necessarily follows that the architecture varied in style with the succession of the various builders; as Scott says of the towers of Chrichtoun Castle, in "Marmion"—

"Their various architecture shows
The builders' various hands;"

and in exact keeping with the prevailing custom in the case of the larger churches, the easternmost parts of the edifice, which had been first erected, were replaced in a more advanced style before the work had become complete. The nave, the latest and most perfect work of the Norman builders, remained; but, like the noble Norman nave at Norwich, its vaulting was Gothic. The choir, transept, and Lady Chapel (having the Church of St. Faith in the crypt) were Gothic, either actually built by Gothic builders, or by them brought into harmony with their own admirable style by casing the old Norman masonry with fresh work—a process by no means restricted to the Metropolitan Cathedral. The plan of this grand church was remarkable both for its dignified simplicity and its grand proportions. Aisles, both to the north and the south, and the east and the west, traversed the entire Cathedral; the transept cut the main line of the cruciform plan at its central point; and at the intersection rose the massive and lofty tower, crowned by a spire of wood and decorative lead rising to the height of 460 feet—nearly 60 feet higher than the spire at Salisbury. From east to west the length was 590 feet—about 60 feet longer than Winchester Cathedral, and about 50 feet longer than St. Alban's Abbey Church; the width from north to south on the main line was 104 feet; the height to the vaulting 93 feet—7 feet lower than the vault of Westminster Abbey; and the exterior height to the ridges of the roofs of the choir and the nave, 142 feet and 130 feet respectively. In the words of Dugdale, "glorious" indeed was the "condition of this famous church," and in every respect well worthy was it of its foremost rank as the national Cathedral of England, before it had to encounter such strange and almost incredible desecration as befell it during the latter half of the sixteenth and the first half of the seventeenth centuries (not the fifteenth and sixteenth centuries—see p. 44)—desecration such, indeed, as may well seem to have admitted no purification less stern and searching than the great fire which, A.D. 1666, consumed the entire edifice. It is not the least singular fact in the history of Old St. Paul's—the second Cathedral

of the three—that, besides resembling its immediate predecessor in its catastrophe by fire, thrice it was in imminent peril through the action of the same element; first, by an accidental and very serious fire, A.D. 1136, then by lightning, A.D. 1444, and again, also by lightning, A.D. 1561.

New St. Paul's, the third Cathedral, now existing, with very slight modification occupies the original time-honoured site: and most devoutly is it to be hoped that there it will stand from century to century, unharmed by fire or by any other assailant, and ever reverently and happily associated with the fair fame, the grandeur, and the power both of the English metropolis and of England herself. To Mr. Longman's concise but always graphic pages we must refer such of our own readers who would trace back Wren's Cathedral to its actual foundation.

If Sir Christopher Wren in his lifetime had to experience unworthy treatment from those who might well have honoured themselves by heaping honours upon him, since his death his Cathedral can scarcely be considered to have fared much better. From his time, St. Paul's has remained without such dignified and harmonious adornment as must be considered essential to the true completion of the fabric—or, rather, which ought to be held to be an actual element of its complete existence. With emphatic significance the great Cathedral claims "adornment;" and that it was from the first and invariably the intention that adorned it should be, is sufficiently proved by every original document and record. And yet the question still remains to be answered, as to what this adornment should be. Mr. Longman is happily able to record as a certain fact the adoption of the resolution to complete St. Paul's Cathedral by giving it suitable adornment. He has, in like manner, been able to add the equally satisfactory resolution, adopted on the 21st of March, 1872:—"That it is expedient to obtain the highest professional advice upon the various works connected with the completion of St. Paul's;" and then follows the announcement that "on April 22nd, Mr. William Burges was elected architect for the completion of St. Paul's." High, indeed, is the compliment which the former of these two resolutions pays to Mr. Burges; and, able and experienced as he is, he doubtless feels that this great honour involves a corresponding responsibility. Very much, indeed, must be and is expected from the "highest professional advice;" but, at the same time, we are prepared from Mr. Burges to anticipate plans and designs, without escaping such imperfections and errors as are the lot of things human, which, on the whole, will rise above adverse criticism, and prove him worthy to share with Wren himself in his *circumspice*. Upon the character of the adornment to be adopted Mr. Longman speaks very concisely only. Happily, his words declare the soundness of his judgment, and the artistic justice of his views. He rightly claims for the Cathedral adornment by colour; and he rightly shows how colour must be obtained by surface-painting, by incrustation with mosaic, by the free use of variegated marbles, and by transmission through stained glass. Gilding, carving in wood, and sculpture in stone, doubtless will also play their becoming parts in the great work. Most heartily do we support Mr. Longman in his protest against the tawdry glare of Munich glass in the windows of St. Paul's; and as heartily do we press on Mr. Burges to accept and act upon the conviction, that Sir Christopher Wren never intended the windows of the Cathedral to remain in what we may be sure he assumed would be regarded as a temporary condition only. Mr. Burges, we are assured, will give to the monuments of St. Paul's a becoming share of his thoughtful regard; and while he is maturing his plans, and executing—as with such masterly ability he can execute—his drawings, we trust the managing committees will keep their work before the public mind, and also will exhibit a system of action such as will command public confidence, and therefore will ensure strong support in the shape of ample subscriptions. In this respect Mr. Longman has set before his colleagues an admirable example.

* "A History of the Three Cathedrals dedicated to St. Paul in London." Illustrated. By William Longman, F.S.A. Published by Longmans, Green, and Co.

ANTIQUE BRONZE HEAD OF VENUS.

THE bronze head, or rather portion of a head, lately deposited in that precious case, in the Bronze Room of the British Museum, which includes the little Neptune from Parameythia, the great mask of Hypnos, and a few similar treasures, must be regarded by the cultivated critic as the gem of the entire collection. It is one of the objects recently purchased of Signor Castellani by the Museum; the acquisition of which, as is justly remarked by our contemporary, the *Builder*, is the opening of a new chapter in Art. The head in question is remarkable for its excellence as a work in metal, no less than for its artistic grandeur. It is cast in bronze; but the metal is almost as thin as if it had been worked by the hammer. With the most perfect finish of feature is combined a breadth of treatment in the less conspicuous parts (such as in the diadem and the upper divisions of the hair), so bold as to lead to the conviction that the mould was wrought, not in wax, but in clay. We can cite no similar instance of perfect command by an artist of the exact scale of finish justly demanded by different portions of his work.

The question has arisen, among the English artists who have examined this priceless relic, as to the want of exact symmetry which is observable between the two cheeks of the goddess. We have no fear of well-informed contradiction when we say that in none of the master-pieces of antiquity is an exact symmetry of this nature to be found. The left half of the face, in other words, is never such an echo of the right side as a reverse would give. The same remark applies, almost universally, to the living countenance.

But in the Aphrodite in question, violence has exaggerated any artistic absence of exact symmetry. This is proved by the remark that the front of the throat is almost flat. The metal could not have been thus bent (probably by the fall of the roof of the temple on the head of the goddess), without in some degree distorting the lower part of the cheeks.

Another departure from the well-established rules of Grecian symmetry is the result neither of violence nor of accident. The proportion between the width of the head across the eyes and the length of the face is greatly exaggerated. In the noblest Greek type, and indeed in the finest examples of the great Italian painters, this proportion is definite. It is that which the transverse diameter of an average hen's egg bears to the length; a proportion which a series of measurements will show only very slightly to vary, in any instance, from the ratio of 7 to 5. In the Apollo Belvedere, the respective lengths are 120 lines and 70; in the Juno of Melos, 120 and 74; in the Sistine Madonna, 120 and 70; but in the bronze Aphrodite the proportion is as 120 to 108, or nearly as 7 to 6, instead of as 7 to 5.

There can be no doubt that so serious a departure from a very definite law of the canon of beauty was designed in order to produce a distinct effect from a given point of view. The head was, it is evident, surmounted by a radiating crown. But that circumstance, though tending to diminish the effect of the unusual width, would neither explain nor justify it. In the presence of a unique and grand work of antiquity, cultivated criticism can speak only to ask for instruction.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Mr. F. R. Pickersgill, R.A., succeeds Mr. C. Landseer, R.A., in the office of Keeper; and Mr. Frederick A. Eaton has been elected, out of a large number of candidates, to the Secretaryship, vacant by the resignation of Mr. J. P. Knight, R.A.

MR. HENRY COLE, C.B.—The honours accorded to Mr. Cole, on his "retirement,"—which is not retirement—have been very great. Few public men have had so many or so marked. While we cordially echo the laudation of four noblemen, headed by the Marquis of Westminster, sustained as it was by one artist, two architects, and one manufacturer, we must admit that the recompense to Mr. Cole has at all events equalled his deserts. He retires from the Secretaryship of the Museum on full pay; and, in addition to that, he is to receive a thousand a year as manager of the four remaining exhibitions of Art and Art-industry, at South Kensington; which it will be safe to prophesy he will hold for his life—long enough, we hope, to enable him to give pleasant places to his grandchildren.* It is good to find a man rewarded during his lifetime for work and labour done. Our custom almost invariably has been to delay acknowledgment until the ear is deaf to the voice of the charmer; and then to limit the record to some portrait or bust. What form the testimonial to Mr. Cole will assume, we cannot say; that it will be of value is certain, for more than a thousand pounds were subscribed at the meeting in Willis's rooms. It will be, we trust, not money, but a heirloom; to be deposited in the Museum for a time; supplying evidence that if a man does well for his country, there are those who can appreciate and reward; in the case of Mr. Cole the force of the lines will be reversed—

"The evil that men do lives after them;
The good is oft interred with their bones."

THE SHAH OF PERSIA, during his visit, gave a sitting to Mr. G. G. Adams, for a bust, at Buckingham Palace. His Majesty also purchased a number of pictures, chiefly of the Belgian school, at the International Exhibition. Some of the works of J. Philips and of T. Creswick the Shah saw there greatly pleased him; and it is reported that he felt much disappointed to find he could not add them to his "gallery."

THE FESTIVITIES in honour of the visit of the Shah did very little for Art. The Lord Mayor of London, who supplied ample in the way of food and drink for him who neither eats nor drinks, was content to let him see the giants Gog and Magog; and, we presume, dressed up the Guildhall with leaves and flowers; but Art is an element that did not enter into his estimate, and a grand opportunity was lost. Messrs. Blades did indeed produce a card, of which one was sent to each invited guest; it is a chromolithograph of large size—very pretty, but no more. The Crystal Palace did as little in the way of enlisting the services of Art: a platform enshrined in very indescribable pictures, under which sat the Persian ruler and the Prince and Princess of Wales, was seen by 40,000 or 50,000 persons on the day of profit to the shareholders—that was all. His Majesty saw many wonderful things, no doubt, and probably learned much of which he will be a teacher when again at home; but he will go back with a poor idea of British capability in the way of Art.

* The annual sum is £2,800.

GUSTAVE DORÉ'S NEW PICTURE.—The enduring attractiveness of the permanent exhibition of this artist's work is a fact of exceptional significance. It affords of itself the strongest proof of the painter's power, and it gives besides an indication of the special character of the success achieved. The genius of M. Doré makes an appeal at once potent and popular. The force it reveals is a real and substantial artistic force, worthy in every way of critical consideration; while, on the other hand, the painter is so completely in sympathy with popular taste, that his painting is sure to gain the largest possible influence. In its character it is essentially romantic. Without pretending to interpret the profoundest realities of his subject, he always secures a powerful and widely effective rendering, seizing instinctively upon the more immediately striking attributes, and emphasising them in a way to render them sure of comprehension. The new picture added to the collection in Bond Street displays the vigour and effectiveness of the painter's art in a manner not less striking than heretofore. The subject is the night of the crucifixion, and the scene shows us the city of Jerusalem, with the three crosses upon Mount Calvary standing out clearly against the lurid lightning that darts out from murky clouds. The people are in affright, crowded confusedly under the shadow of the houses, and shrinking from the open street, where the wild light plays with fantastic vividness. One, an old man, has ventured out from the crowd, and his weird form is reflected in bright sudden shadow upon the ground. The composition has the characteristic faults and merits of the painter's work. The skilful massing of light and shade is of the most effective kind. Brightness and gloom alternate in violent contrast, and in thus seeking for the more obvious triumphs of his art, it is to be expected that all the more subtle qualities of form and colour should be abandoned. The drawing of the figures is indeterminate, and even ragged in outline, and the general harmony of the tones of a broad and simple kind. The workmanship reveals no quality not already known, and causes no new estimate of M. Doré's powers; but it nevertheless takes its place worthily amid the other pictures of the exhibition.

THE SOCIETY OF NOVIOMAGUS had this year its annual meeting at Cambridge. According to a report in the *Builder*, Mr. Clay, M.A., of the University Press, Mr. Rogers, of Peterhouse, Mr. Aldis Wright, of Trinity, and Professor Meyor, of St. John's, were the "Guides, philosophers, and friends," under whose guardianship the marvels of the learned city were explored and comprehended.

PAINTINGS BY MADAME JERICHAU.—Again Madame Jerichau—at the Gallery of Messrs. Pilgeram and Lefèvre, King Street, St. James's—is about to seek the suffrages of the public; but, possibly, we are premature in this announcement, as the works now noticed are, we think, intended for exhibition next year. The ambition of this lady is shown in her subject-matter: the rare quality of her work is seen in her pictures. She knows by experience whether she be wise or not in placing side by side the blue-eyed, fair-haired children of the north with those of the south, so mellow in tone, and with eyes flashing, even in repose, with a gem-like lustre. Whether she intends this or not she alone can determine. She passes at once from the tender and sympathetic economy of her youthful textures to what will be commonly called the manner of the Italian

school, but which is preferably regarded as the Florentine section of that school. The very latest resources of the modern school has been put in practice in a study of a nymph who reclines on the water-surface of the Rhine, or some other nymph-frequented stream. She is nude, supported on bare sheaves of sedges. The time is night, and the moonlight plays very effectively on her, though the object has been rather to show the figure than an ingenious play of *chiaroscuro*. The drawing of this nymph is delicate, yet withal firm, and equals the work of a man more than any lady's pictures we have ever seen. Madame Jerichau seems to advance her subject without turning aside to do honour to any of those small prettinesses which unfortunately receive too much attention in ladies' studies. It must be observed that there are no titular descriptions to the pictures of which we are speaking. There is another important painting, of an Egyptian woman carrying in her left hand, and even with the shoulder, a cruse of water, according to the manner of the country. The colour of the draperies is black, and their fashion that of the Egyptian statues. Of two or three studies of female heads, one is especially remarkable for its firmness of character: its living decision of expression is such as not soon to be forgotten. This head, in its features, strongly resembles those of the Bonaparte family. That which will strike the observer most forcibly is the step made by Madame Jerichau from the tenderness of what may be presumed to be her early manner, to the rich, powerful, and masculine feeling of her later pictures.

'JERUSALEM IN HER DESOLATION' is the title given to a colossal statue, by the American sculptor, Mr. W. W. Story; it may be seen for a short time at Messrs. Holloway and Son's, Bedford Street, Strand. It is a noble female figure clad in flowing drapery; the head, crowned with a kind of phylactery, is finely modelled, the Hebrew face having an expression of mingled distress and contempt. She is seated, as "a solitary widow," with her right arm resting on a square column, broken, but ornamented. The general impression of the design is that of majestic sorrow; and the execution of the work throughout is most careful. The statue was purchased of Mr. Story by a lady, who has presented it to the Academy of Arts in Philadelphia, to which place it will very soon be forwarded.

MR. SYDNEY HALL has painted for the Queen a small picture, showing her Majesty presenting a set of new colours to the 79th Highlanders, a ceremony which took place somewhat recently. The Queen, accompanied by the Princess Beatrice and Prince Leopold, is seated in an open carriage drawn by four grey horses: close to the carriage is a group of officers, commissioned and non-commissioned, the chaplain of the regiment, and General Ponsonby, with the colours. These form the foreground of the composition. Behind them are more military and numerous spectators. The picture is painted in water-colours, but the free use of strong body-colours brings it quite up to the force of an oil-painting. It is worked out with great minuteness, yet is broad in treatment and most effective; the drawing of the horses is excellent, and their action very spirited. The portraits of the royal personages and others are unmistakable, and the skill which has brought the gaily-costumed throng into harmonious yet brilliant colouring merits great commendation. The picture, when we saw it, was exhibited at Messrs. Colnaghi's, where, we believe, it would remain some little time.

PHOTO-MEZZOTINT PORTRAITS.—An exhibition of a unique kind has lately been opened by Messrs. Fradelle and Marshall, photographers, in Regent Street. The art which these gentlemen practise has now so far advanced that a collection of photographs, executed with care and skill, possesses an interest which may justly claim to be called artistic. This fact has been turned to good use by Messrs. Fradelle and Marshall, who have conceived the idea of exhibiting a series of photographic portraits of celebrated characters of the day. These portraits are of large and uniform size, and are arranged in a spacious gallery. The artists have succeeded in securing as sitters a large number of the more prominent public men and women, and from time to time the collection is increased and enriched. But what is most deserving of attention is the very high quality of the art employed. The management of light and shade is subtle and true, so that the transitions are never violent, and minute variations of tone are faithfully reflected. Much thought and study must have gone to the achievement of so successful a result. Besides the executive excellence, the various portraits show considerable taste in composition and arrangement.

THE ARCTIC REGIONS.—Last year Mr. Bradford, an American artist of distinction, exhibited a series of views of portions of the icy regions, with a variety of day and night effects peculiar to that part of our globe, rendered with a truth to which no artist has ever yet been able to attain, because none has ever before enjoyed the advantages which were opened to Mr. Bradford. In a previous notice we mentioned that the Queen had given a commission for a picture. That work is now finished, and is exhibited, with some others that Mr. Bradford has with him, at the Langham Hotel. It is a small composition of few parts, but a strong interest attaches to it from the entire party having been nearly lost at that spot. The principal object is a large iceberg, rising as usual from a level base to a great elevation. It seems to stand alone: far as human vision can penetrate there is no other block to break the drear monotony of the measureless expanse that stretches away under the eye to the dim horizon. The colour of the ice is of the most delicate pink, and it is assumed that such is its natural hue. Her Royal Highness the Princess Louise, Marchioness of Lorne, has also commissioned a picture, being a view of an extent of ice-cliffs—a frozen solitude as usual—but showing the remarkable features into which are resolved the elements acted on by the temperature prevalent there. Mr. Bradford's are the only works which profess incontrovertible truth in the representation of the northern regions; and when we consider the magnitude of the expedition which has been fitted out for the purpose, it cannot be supposed that any other similar scheme will be entered upon for a like purpose. The vessel employed was a steamboat called the *Panther*, and her company, all told, consisted of forty persons, of whom Mr. Bradford was chief and director; and among the skilled and scientific hands were artists, photographers, a medical staff, and a variety of persons, to whom the auxiliary operations of photography and certain of the sciences were known. The result is a glorious display of icy landscapes from the far north, abounding with colour which never entered the thought of painters who have not seen the places Mr. Bradford has, and far away from land, yet with every appearance of being sections of coast-scenery.

MR. S. R. GRAVES, M.P.—The late Member for Liverpool, who died in the vigour of manhood and in the zenith of his fame, one of the ablest and worthiest men ever sent by Ireland to England, is to receive many posthumous honours. Mr. Henry Graves, of Pall Mall, has exhibited an admirable portrait of him, about to be engraved. Mr. G. G. Adams is carving a bust of him, to be presented by the Corporation of Liverpool to his widow; and Mr. G. Fontana has been commissioned by the Corporation to execute a statue in marble, to be placed in St. George's Hall.

"SYDNEY LADY MORGAN,"—as the accomplished and fascinating woman wrote herself—although a voluntary exile of Erin, loved her country; at least, as with all her countrymen and women, she would let no one abuse it but herself. She died, it is known, in England, and she is buried in the cemetery at Brompton. Perhaps, if she had been a native of any other "Nation," she would have had honours accorded to her memory, for she had earned them well. It is not yet an Irish grievance that one of our graveyards holds her dust. It appears that she bequeathed a hundred pounds to be given to Mr. J. V. Hogan (son of the renowned Irish sculptor), for a memorial tablet to the memory of Carolan, the blind Irish bard, who lived in the last century. It is to be erected in St. Patrick's Cathedral, Dublin. It is a *basso-relievo*, in marble, life-size. Will no Irish patriot do as much for Lady Morgan? She did for her country, more, perhaps, than any author of her time, excepting Thomas Moore, and Maria Edgeworth. Surely some one will be found to commission Mr. Hogan to do for Lady Morgan what she has done for Carolan.

MR. FOLEY'S equestrian group of the late Sir James Outram and charger is now temporarily erected in Waterloo Place, Pall Mall. The daring originality of this magnificent work places it as far above the reach of the ordinary canons of criticism, as it is beyond any similar production with which the world is as yet acquainted. Life and energy are impressed on every inch of its surface, with a mastery and skill to be found only in the works of this sculptor, who has here surpassed even the grandeur of his famous 'Lord Hardinge,' now in Calcutta. Mr. Foley doubtless felt the value of his present noble subject, and has herein accomplished a result that not only excites our admiring wonder by its sense of power and grandeur of expressive effect, but realises in its design and detail the fearless character of the intrepid hero. Sir James bestrides his fiery charger with ease and safety. In hot pursuit of the enemy he turns upon his saddle to notice some circumstance of the charge, his sword hand resting on the flank of his horse, which with tightened curb is suddenly thrown back upon its haunches. The anatomy of the animal is as learnedly studied as it is brilliantly rendered; bone, sinew, and muscle present their respective aspects and characters in a combination of surface and mobility never before presented in plastic art. The action of man and horse is so simultaneous as to suggest the sudden transformation into bronze of a group in life. The lines of the composition produce in nearly all views a grandeur of form and striking richness of effect. We have said it is "temporarily" on view (having been executed for Calcutta), but surely its *replica* must be placed in the metropolis—not only in honour of the brave soldier it represents, but in testimony to the capabilities of British Art.

REVIEWS.

LECTURES AND LESSONS ON ART: being an Introduction to a Practical and Comprehensive Scheme. By F. W. MOODY, Instructor in Decorative Art at South Kensington Museum. With Diagrams to illustrate Composition, and other Matters. Published by BELL & DALDY.

THOUGH this series of lectures is announced to be only a kind of advanced guard to others which are to follow, it embraces a rather wide range of subject-matter, the larger part of the book being devoted to the consideration of Ornament—its principles, elements, and proper distribution. Mr. Moody, like almost every other student of Art who writes about it, has his own special theories with respect to it; and they are, in general, adverse to much of the usual practice of the day; nor can we say that he is not, in a considerable degree, right in some of his views. In the preliminary address, he points out two great causes, among others, of failure in Art—one, the want of intellectual effort; the other, want of definite aim. The shortcomings in every branch of Art he would attribute to defective education and our peculiar social condition. "We have as artists," he says, "fallen on unfortunate times. We have neither the picturesque variety of the old society nor the splendid public life which might be possible in a republic founded on the equality of man." This, and some other passages that might be pointed out of a Communistic tendency, are scarcely calculated to enliven and beautify the dullness and ugliness of modern life whereof Mr. Moody complains.

But the artist of the present time who would aspire to the ideal has an adversary in the public press. "Nowadays, the critics compel him to be an historian, an antiquarian, a topographer, and a geologist; and woe betide him if he neglect the minutest detail." And elsewhere he says:—"Modern criticism, if listened to, will kill Art. Just for one moment consider its effects on such men as Rubens or Rembrandt. If they had lived in these times, and been of a sensitive nature, they would have been written into imbecility. Those only are safe who have no individuality of their own."

We adduce these extracts to support our remark that the author of these lectures has peculiar views about Art and that which is associated with it. They are not, it may be presumed, calculated to have much, if any, influence on artists of any kind; but, mingled with these crotchets, are many true and sound opinions worthy of consideration. When he quits his ideal theories and enters upon practical teachings, one may follow him without hesitation: the several points, or subjects, included in this portion of the book—and they are very diversified—show learning, and a clear and interesting method of imparting knowledge to others. Throughout the whole of these "Lectures and Lessons" the preponderance of what is right greatly outweighs what may be considered as impracticable and Utopian.

An error in the orthography of the name of Bailey, the sculptor, should be corrected in any future edition of the work; Mr. Moody has written it *Bailey* three times.

ETCHINGS AFTER FRANS HALS. By Professor WILLIAM UNGER. With a Notice of the Life and Works of the Master, by C. VOSMAER. Published by A. W. SIJTHOFF, Leyden; J. W. KOLCKMANN, London.

They who know the Dutch painter Hals only through the few portraits by him which have reached this country, have but a slight comparative acquaintance with his works. "A stranger to all academical lore, to all literary co-operation," writes Mr. Vosmaer, "Frans Hals appeared merely as a portrait-painter, like most of the modern artists of his youth, . . . true to life, but also excelling by naturalness and masterly handling. Subsequently he portrayed the joyous popular life of the streets and the tavern; at last, those phases of national social life, which have at once their image and memorial in the pictures of the arquebusers and the civic governors."

It is in Haarlem that Hals is seen in all his glory. All that was there remarkable, "Calvinistic ministers, Roman Catholic priests, literary men and artists, old women and blooming damsels, ensigns and colonels, knaves and fools, &c., &c.,—all these, spoils for his brush, have made obeisance to Frans Hals, have sat for the triumpher on his painting-throne, who dismisses them, after having graced them with the undying beauty of his art." So quaintly and humorously writes his biographer.

The museum at Haarlem contains a large number of the best works of this singular genius, whose pictures, deficient as they are in refinement, are marked by a vigour and truthfulness of character, rarely to be found in the productions of the most distinguished Dutch painters. Several of those in the museum, with a few in other collections, twelve in all, exclusive of a portrait of the painter, have been etched in a most masterly style by Professor Unger for publication. We can do no more than point out some of the most important, and without entering into any detailed description of these very remarkable compositions: for example, 'Banquet of the Officers of the Civic Guard of St. George,' dated 1616; a similar subject, painted in 1627; 'Banquet of the Officers of the Civic Guard, the Cluveniers, in 1627;' 'Meeting of the Officers of the Civic Guard, the Cluveniers, in 1633;' 'The Governors of the Saint Elizabeth's Asylum, in 1641;' and 'The Governesses of the Asylum for Old Women, in 1664.' Most of the paintings are of large size, and contain numerous figures; and it is not difficult to understand that every person introduced must have sat for his or her portrait, which appears to carry the stamp of unquestionable fidelity. We can scarcely speak in too complimentary terms of the professor's work, from an artistic point of view; for power, colour, and general effect these etchings are admirable: there appears no attempt after delicacy, yet is there no coarseness of execution: the object has been to give a true translation of the picture.

Mr. Vosmaer's short biographical sketch is quite in keeping with the painter's light and joyous vein: he appears in the character of a boon-companion of Hals, and describes his pictures without much reservation of speech. The artist and his commentator are, in this respect, well associated. No collector of modern etchings should overlook this series, which would be a valuable addition to whatever he may already have in possession.

JOTTINGS DURING THE CRUISE OF H.M.S. CURAÇOA AMONG THE SOUTH SEA ISLANDS IN 1865. By JULIUS L. BRENCHLEY, M.A., F.R.G.S. With numerous Illustrations and Natural History Notices. Published by LONGMANS, GREEN & CO.

This is a posthumous volume: its author lived to carry it through the press, to supply a friend with materials for a postscript, and then died, somewhat recently.

A gentleman of ample means, and of a family well-known in the county of Kent, Mr. Brenchley seems to have been—for the last twenty years of his life, at least—a great traveller, "continuously indulging what he justly called his 'passionate love of wandering.'" From 1849 to 1867 he visited the great eastern and western continents throughout many of their most inaccessible parts, and no small number of the islands of the Pacific. "Though he has left," says his friend, "a large amount of notes made during his journeys, he was more interested in collecting material objects, illustrative and commemorative of his varied travels, than in devoting himself to literary descriptions of them: the present work was the result of a promise." Of the large collection of the objects of natural history, &c., made by him, a portion found its way into the British Museum, while the principal part went to enrich the museum at Maidstone, Mr. Brenchley's native town.

Being at Sydney, in May, 1865, Mr. Brenchley accepted an offer from the captain of the *Curaçoa*, then Commodore, but now Admiral, Sir William Wiseman, to be his guest on a trip to the various islands of the Western Pacific; the notes taken during the voyage form the materials of this most interesting and richly-illustrated

volume. Considering that seven years have elapsed since these "jottings" were written down—a period of time which appears long in this age of rapid intercommunication even between far-distant portions of the globe—Mr. Brenchley's views of what he saw and heard of social life and condition in the islands he visited, must not always be accepted as what they may be at the present time. He speaks very warmly of the utter futility of any attempt to civilise and evangelise the half-barbaric islanders so long as the slave-trade exists in any form, and all efforts of the philanthropist are checked and baffled by the evil examples of those whom they are taught to regard as their superiors in every way. "In the Western Pacific Ocean, there is hardly an island," he says, "the traditions of which do not record, or the existing generations of which have not experienced, outrages that cause their inhabitants to distrust, fear, or resent the approach of the stranger-race . . . carriers of demoralisation."

But whatever change may have been wrought among the people of these islands since they were visited by the author, his narrative of the voyage is full of most interesting material; while the topographical descriptions, with the notes on natural history, may, it is presumed, be considered as admitting of no alteration by lapse of time. The volume is handsomely got up in every way, and the numerous illustrations, both plain and coloured, can scarcely be excelled.

THE STRAWBERRY GIRL. Engraved by S. COUSENS, R.A., from the Picture by Sir J. REYNOLDS. Published by AGNEW & SONS.

Reynolds's well-known picture, now the property of Sir Richard Wallace, and at present in the Bethnal Green Museum, though repeatedly engraved, has never had a more exquisite rendering than Mr. Cousens has given it in this print. The plate is, we believe, the only one produced from the original painting; hence, it may be assumed, arises its perfect fidelity, its lifelike vitality. But it has other qualities equally commendatory—softness and harmony of tone, delicate gradations of light and shade, combined with great power. The engraving, a mezzotint, is quite a gem.

A THEORY OF THE FINE ARTS: Considered in Relation to Mental and Physical Conditions of Human Existence. By STEPHEN M. LANIGAN, A.B., T.C.D., Barrister-at-Law. Published by BURNS & OATES.

The subject of this series of short essays has, in some measure, engaged the attention of a class of metaphysical writers from Locke down to the present period; but the particular object of the author is to combat the Materialistic philosophy so prevalent in our own day, by showing that, any endeavour to explain Mental phenomena by means of Material laws is, from the diverse nature of both as subjects of human thought, utterly illogical. His arguments, in other words, amount to this: that the emotions produced in us "by the apperception of the Beautiful and Sublime in works of Art, are the combined effect of laws and conditions which are the separate attributes of the distinct though constituent parts of our nature, Mind and Matter, Soul and Body."

Mr. Lanigan works out his theory by applying it severally to the Sublime, Sculpture, Architecture, Painting, Music, and Poetry; of each of which he instances examples in support of his main proposition—that we derive gratification when contemplating a work of Art, or in listening to music or poetry, by certain attributes of what we see or hear, which have their origin in the necessary laws or conditions of the human mind. It seems difficult to understand how such a proposition could challenge argument; for upon what other theory can it be explained that music has no charm for some persons, and pictures convey to others not even the smallest amount of real pleasure?

The subject discussed by Mr. Lanigan is abstruse, but the manner in which he treats it is far from dull and wearisome; it will repay the reader who will take the trouble to follow him through his arguments.

